



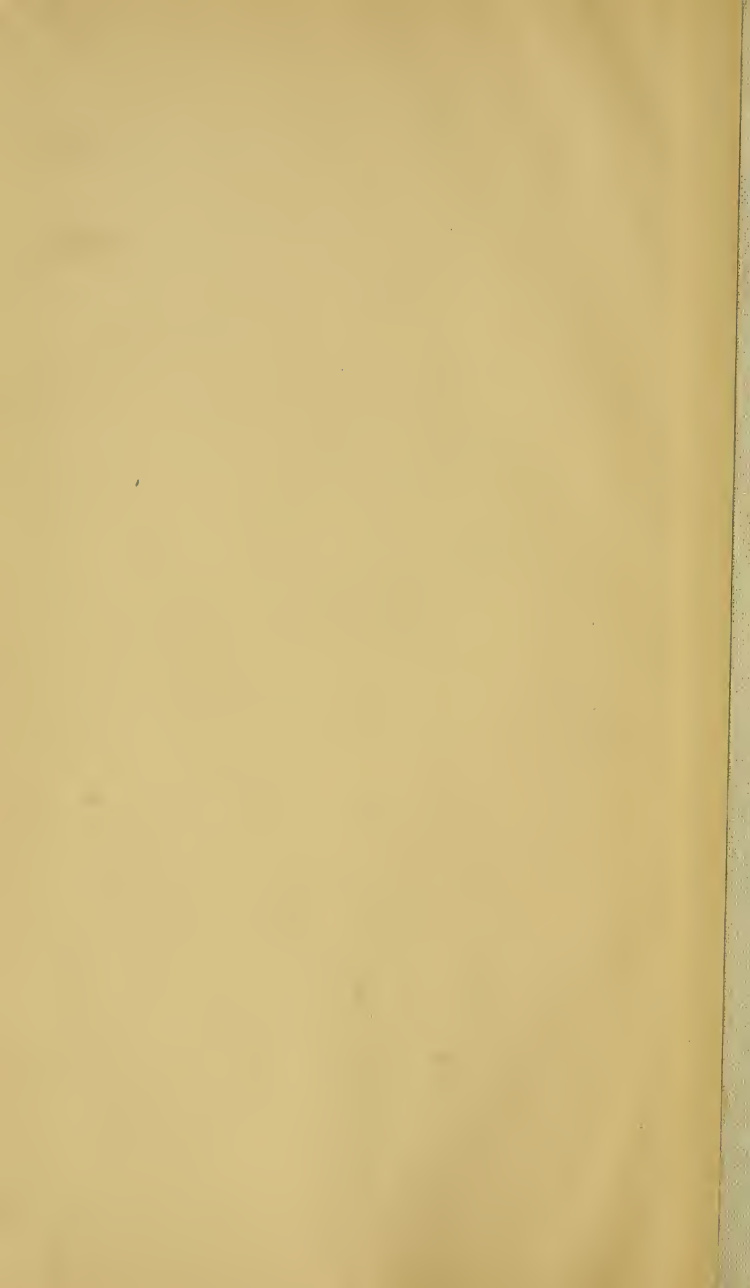
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HANDBOOK OF MARKS ON POTTERY  
AND PORCELAIN



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# HANDBOOK

OF

# MARKS ON POTTERY & PORCELAIN

BY

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AND BRITISH,' ETC.

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## INTRODUCTION

THE ardent collector of Pottery or Porcelain, even when he has long passed his "novitiate," constantly feels the need of a reliable pocket volume containing the authentic and indisputable marks of the pottery and porcelain of the best "collectors' " periods. It has been our aim to supply such a volume in a condensed and practical form. The only marks given in this book are those which are beyond dispute. The arrangement is geographical, the different species of ware being separately treated wherever practicable ; but, by elaborate indices, ready reference has been provided to each mark, as well as to each factory. In addition, a condensed account of the important productions of every country prefaces each section of the work. The aim, throughout, has been to render the work as complete and self-contained as such a pocket manual can be ; though, in his study, the collector will naturally turn for fuller information to the important histories or monographs, such as those mentioned in the bibliography.

It has been assumed that the collector is acquainted with the broad distinctions of Simple Pottery, Faïence, Stoneware, and Porcelain. The terms are used here in a very definite way.

**SIMPLE POTTERY** includes all the forms of earthenware whether made from white or coloured clays, glazed with a transparent lead glaze.

**FAÏENCE** includes all the forms of earthenware, coated with tin-enamel, such as Majolica, Delft, and their related types.

STONEWARE includes the hard, vitrified and impermeable kinds of earthenware, whether Rhenish, English, or Oriental.

PORCELAINS are the translucent and (generally) white forms of pottery.

The porcelains are classified in the customary way, as hard-paste or soft-paste. The hard-paste group includes such well-defined types as the Chinese, Japanese, German, and modern Continental porcelains. The soft-paste group includes all the porcelains in which the fired body is distinctly softer than in the former group. The soft-paste porcelains comprise two distinct varieties, which are of widely different value to the collector.

- A.* The soft-paste glassy porcelains (invaluable on account of their quality and rarity), such as those made at Florence (sixteenth century), Rouen (seventeenth century), and the early French and English porcelains (eighteenth century);
- B.* The soft bone-paste porcelains, such as the English porcelains made in the later eighteenth and throughout the nineteenth century.

So much attention has been paid to marks that it may be necessary to state clearly the exact value of a mark. Other things being equal, a marked example of any period is more valuable than an unmarked one. But the mark alone must not be considered as the sole criterion of excellence or even market value. Unfortunately since factory or workmen's marks have become general, quite a large proportion of pieces have been sent out without any distinctive mark, especially in bygone centuries. This has been the opportunity of the forger and "faker," and the reader is earnestly warned to be on his guard against their abominable cleverness. The marks which are most difficult to imitate, and are in that respect most reliable, are those which occur under the glaze; as was generally the case before the eighteenth century. During the eighteenth century there was a gradual introduction of marks painted, printed, or stencilled over the glaze, and this practice



has been increasingly followed, with some exceptions, to the present day.

The under-glaze marks are of two kinds : (*a*) those stamped or incised in the body of the ware while it is still soft. These are perhaps the most reliable of all marks, for once made it is very difficult to remove or alter them. They may, however, be so imperfectly formed, or have been so obliterated by the glaze as to be deciphered with difficulty. (*b*) Marks painted under the glaze. This is the most important class of marks, being found on Oriental porcelain, Persian earthenware, European faïence, and nearly every kind of European pottery and porcelain. Down to the end of the eighteenth century, practically all under-glaze marks were in blue (the most available colour), and it is only in the nineteenth century, as a rule, that under-glaze marks in black, pink, or green are found. Many of these later marks are printed and not painted. In all the old wares, where not otherwise specified, it may be taken for granted that the mark is painted in blue.

With the introduction of over-glaze, or enamel, colours and gilding in the eighteenth century we get an increasing use of marks in the same style. The fact that these marks are painted over the glaze detracts greatly from their value, for several reasons. Such marks are easily added to any piece of pottery or porcelain, as they can be fired at a temperature that will not seriously impair the previous decoration. Genuine over-glaze marks can be readily removed and a more valuable mark substituted, so that they cannot be regarded in themselves as being so safe and trustworthy as those which occur under the glaze.

The marks themselves consist of factory names, or trade-marks as they are called nowadays, the signatures of potters, painters, or gilders, with or without dates and descriptive notes, placed in some inconspicuous place, occasionally in the design, but generally under the base of the piece. Some of them, especially the early ones, afford precise information as to the origin of the piece on which they occur, but others are mere workmen's signs or pattern marks, or numbers which are of little value unless supported by other evidence. The

tendency of many old factories (and some modern ones) to borrow each other's marks, or to adopt signs similar to those in use at some more famous works, is a source of endless confusion which can only be avoided by a knowledge of the wares themselves.

The period covered extends roughly from the Middle Ages to 1850, though a selection of certain modern marks has been included, especially of such wares as are already finding favour with collectors. No attempt has been made to reproduce the exact size of the individual marks, because of the constant variations in size and form of the same painted mark on different pieces. Stamped and written names have been reproduced in Roman and Italic types respectively, except in those cases where striking individuality of script rendered a direct copy necessary. Each new factory, or group of factories, as it occurs is printed in conspicuous type. The dates given for the European wares require no explanation, but in the Oriental sections, with which especial pains have been taken, the dates are those of the actual specimen from which the mark was copied. These Oriental marks cannot be regarded as date-marks when they are mere symbols or benevolent expressions.

Special acknowledgments are due to M. Papillon, the author of the *Guide to the Ceramic Museum at Sèvres*, for permission to use his complete list of Sèvres Marks; to Professor E. S. Morse, for a similar courtesy with regard to his invaluable *Catalogue of the Japanese Pottery in the Museum of Fine Arts, Boston, U.S.A.*; and to Mrs. Hobson, for assisting in the compilation of the Indices.

W. B.

R. L. H.

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## ABBREVIATIONS USED IN THIS WORK.

h.p. = hard-paste porcelain.

s.p. = soft-paste porcelain.

p. = painted.

pr. = printed.

inc. = incised.

imp. = impressed or stamped.

st. = stencilled.

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## ITALIAN MAIOLICA

THE term MAIOLICA is applied in these pages to the decorated Italian pottery made from the fifteenth century onwards, though it is often used to embrace certain kinds of ware to which the name is not strictly applicable, viz. mezza-maiolica, *graffiato* wares, and the later lead-glazed, white earthenwares of the eighteenth and nineteenth centuries.

MEZZA-MAIOLICA is the name given to a common buff earthenware, coated with a wash of white clay (slip), and painted in simple, often crude tints of green, blue, and purplish brown, under a thin colourless glaze. It was the precursor of true maiolica.

GRAFFIATO ware is a mezza-maiolica, with a substantial coating of white slip, which was decorated by scratching or cutting out a pattern through this slip-covering, so as to disclose the buff or red body beneath—colours, if used at all, were usually added in patches or washes—and in any case the ware was finished with a clear, straw-coloured, lead glaze. This, like the painted mezza-maiolica, was a very early type of product, which, however, has continued in use, in the north of Italy especially, to the present time.

MAIOLICA proper was fashioned in a buff ware, more carefully prepared and closer in texture than mezza-maiolica, and is coated with a white, opaque layer of tin-enamel (instead of slip), on which the painter laid his colours: the later and more delicately painted maiolica was finished with an additional thin coat of colourless glaze, applied over the fired colours, like the varnish over a picture. Up to the eighteenth century one firing sufficed for the colours and the tin-enamel, and only such pigments could be used as would stand the full heat of the maiolica kiln. The marks, on wares of this period, are almost always in blue.

Early in the eighteenth century a new process was introduced. The body and its tin-enamel coating were baked and finished first, then the decoration was applied to the fired surface in on-the-glaze colours, which were fixed at a comparatively low heat in the enamelling kiln. From this time marks in various colours on the glaze became common.

The most famous period of true maiolica was from about 1500 to 1560 when the typical decoration consisted of pictorial subjects copied from engravings after the great Italian painters. The marks at the period are often very elaborate, and tell us not only the name of the painter of the piece, but the bottega or factory in which he worked, the name of the master under whom he served, and the title of his subject. Hence the frequent occurrence of such words (sometimes in contracted form) as bottega, maestro, vasaro (potter), pictor, fatto (made), fecit, pinxit, etc. On the lustred wares of Diruta and Gubbio the mark is usually in lustre. Maestro Giorgio Andreoli of Gubbio (*q.v.*) was famed for his skill in the production of lustres, especially ruby lustre, and the potters of other towns sometimes sent their pieces to Gubbio, after they had been painted and fired, to be embellished with lustre by Giorgio. Such pieces bear Giorgio's mark in lustre, in addition to the mark or signature of the original painter, which is in blue.








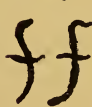




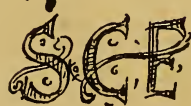



## ITALIAN PORCELAIN

THE earliest Italian porcelain, of which marked examples are known, was made at Florence under the patronage of Francesco Maria di Medici in the last half of the sixteenth century, and is called "Medici Porcelain." This "Medici" porcelain owed its translucence to the glass used in its preparation. It is among the rarest of ceramic treasures, and an authentic specimen is worth many times its weight in gold. Nothing more is heard of Italian porcelain until about the middle of the eighteenth century, when the rage for porcelain manufacture was at its height in Europe.







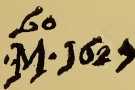






Hard porcelain in imitation of the celebrated Meissen porcelain, as well as soft-paste porcelain, was then made at Venice successively












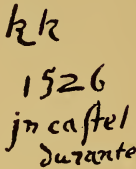





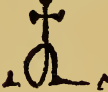




by Vezzi, Hewelche, and the Cozzi family. The more famous porcelain made at Doccia (1737 onwards) was a soft paste during the early years of the factory, but a hard paste was made afterwards, and the same may be said of the royal factory, started at Capo di Monte in 1743, and subsequently transferred to Naples. At Treviso and Vinovo another kind of porcelain, containing silicate of magnesia, was produced for a few years at the end of the eighteenth century. This ware has a yellowish waxen appearance, and is peculiar to certain Italian and Spanish factories.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Graffiato Ware</b> Citta di Castello or Perugia c. 1520		Caffaggiolo or Faenza c. 1500
G.F.F. 1560 PI GIVLIE A SFORZZA			„ c. 1510
M. F.	c. 1650		„ „
IOHANNES. ANTONIUS. BARNABAS. CUTIUS. PAPIENSIS	1676 and other members of the Cuzio family at Pavia		„ c. 1510-20 (Monogram of P.L.A.T.)
1734 <i>la 26 marzo</i> <i>Pavia</i>			„ 1515-20
	<b>Maiolica proper.</b> Tuscany		„ 1500-20
	Caffaggiolo or Florence 1491		? Caffaggiolo 1507
	Florence 15th cent.		Caffaggiolo
1509	Caffaggiolo c. 1500		? „
	Caffaggiolo		„ 1500-20
	Faenza c. 1500		

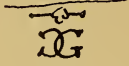










MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Siena</b>		<b>Pesaro</b> c. 1510
<i>Ferdinando Maria Campori Senese dipinse 1733</i>		C · H · O · N	
	? F. Campori		
PISA	<b>Pisa</b> 16th century		1500-10 (Pesaro or Faenza)
RAFAELLO GIROLAMO FECIT MTE. LUPO 1639	<b>Montelupo</b>		
			? Pesaro
<i>Dipinta Giovanale Tereni da Montelupo</i>			"
F. P. Asciari	<b>Asciano</b> 1600		"
F. F. D. FORTUNATUS PHILLIGELLUS P. ASCIANI	1578		"
		<i>in la botega da mastro Girolamo da le Gabice</i>	1542 Made in the Lan- franchi workshop by Mo. Girolamo (or Gironimo)
		<i>In Pesaro</i>	
	<b>Pesaro</b> Early 16th cent.	<i>Fato in botega di Mastro Gironimo Vasaro I. P.</i>	I. P. = Jacomo pinxit, Jacomo was son of Girolamo
		<i>Terencio fecit in la bottega di Mastro Baldessar Vasaro da Pesaro</i>	1550
	1520-30		











MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1548 <i>di Maestro T.</i>	<b>Pesaro</b> Terencio		<b>Gubbio</b> Giorgio's mark is sometimes accompanied by a head, a vase, a merchant's mark, etc.
I. S.			
A: C pesaro 1765 P. p. L.	Casali and Caligari, painted by Pietro Lei		
F. F.	? Francesco de' Fattori 18th cent.		
	<b>Gubbio</b> 1490-1500 ? Gubbio		
	? Gubbio		? Salimbene, brother of Giorgio
			
			c. 1530
IAFFC   den gubbio	c. 1525  Marks of Maestro Giorgio Andreoli whose dated works range from 1501-41	    	N is supposed to contain the letters VIN, and to be the monogram of Vincencio, son of Giorgio  Other initials, e.g. D, M, occur in Gubbio lustre


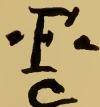
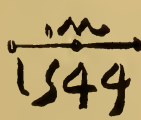


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Pesaro or Gubbio c. 1480		Castel Durante c. 1520
	? G. A. for Giorgio Andreoli c. 1540		
	Probably for M <sup>o</sup> Giorgio	IN TERR(A) DVRANTIS	
<i>In gūbio φ. mano d mastro prestino</i>	Prestino fl. 1536-57		
	"		1532
	Carocci, Fabbri, & Co. 19th cent.		
		<i>P. Mastro Simono in Castelo Durate</i>	1562
		S.	1580
	Castel Durante.	G. S.	c. 1530
<i>facta fu ī Castel durat<sup>i</sup> zonā maria vrō</i>	Giovanni Maria, potter 1508	F. R.	
			
		H. R.	in scrolls
<i>Ne la botega d Sebastiano d Marforio</i>	1519	<i>Hipollito Rombaldoni d Urbania pinse 1647</i>	Urbania = Castel Durante




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <i>da Urbino</i> <i>Nicola da V</i>	<b>Urbino</b> monograms of Nicola Pellipario, also called Nicola da Urbino, who came to Urbino in 1519 and worked in the botega of his son Guido Fontana. He died about 1550	 	<b>Urbino</b>  Orazio Fontana  ? Orazio Fontana
		FATTO IN BOTEGA DE M <sup>o</sup> ORATO FONTANA	
		 	Flaminio Fontana 1583
		SFORZA, D. P.	1567
	1528	<i>frā Xanto. A. da Rovigo</i> <i>ī Urbino pī</i>	Francesco Xanto Aveli da Rovigo whose signed works range from 1530-42
<i>fatte in Urbino in</i> <i>botega de M<sup>o</sup> Guido</i> <i>fontana vasaro</i>	Fontana family	 <i>Rouig: D</i> <i>Urbino.</i>	
<i>nella botega de M<sup>o</sup></i> <i>Guido durantino</i> <i>in Urbino. 1535</i>			The words, <i>historia, nota,</i> or <i>fabula</i> , and a description of the subjects occur on pieces painted by a pupil of Xanto
L.V.	on a dish attributed to Orazio Fontana		
	Monograms of Orazio Fontana fl. 1540-71		
		<i>historia</i>  <i>nota</i>	
		<i>frācesco durantino</i>	Francesco Durantino c. 1544
			

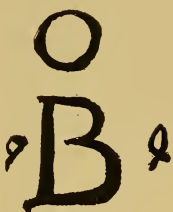








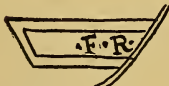








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Urbino</b>		<b>Urbino</b>
<i>Francesco Durâtino</i> <i>Vasaro A môte</i> <i>Bagnolo d Peroscia</i>	1553 Probably at Bagnara, a village near Perugia	1349 	? Caesari Cari 1536-51
<i>In Urbino nella</i> <i>botteg di Francesco</i> <i>de Si Luano</i>	1541 = Silvano	SAM	? Simone di Antonio Mariani
<i>fato in Botega de</i> <i>Guido Merlinò</i>	1551	GBF	1630 uncertain
<i>Gironimo Urbin</i> <i>fecie 1583</i>		<i>Puentas</i> F. G.	1654 "
<i>gironimo et tomaso</i>	1575	<i>Pompio</i> O. F. V 1590	
FGC	in scrolls c. 1580	G. L. P	1667 "
	by the same artist	<i>Urbini Patana fecit</i>	1584 The Patanazzi family
GOBO	1542 uncertain	ALFONSO PATANAZZI FECIT URBIN	1606
	"		in a shield
	"	URBINI EX FIGLINA FRANCISCI PATANATII	1608
	with initials and date EFB 1594	<i>vincentio patanatai</i> <i>de anni 12</i>	by Vincenzo at the age of 12 in 1619
	c. 1540	E. B.	School of the Patanazzi
			

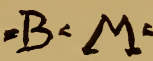






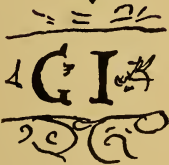
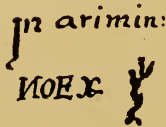



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Fabrica di Maiolica fina di Monsiur Rolet in Urbino . . . 1773</i>	<b>Urbino</b>		<b>Diruta</b>
<i>Citta Borgo S. Sepolcro Mart. Roletus fecit</i>	at <b>Borgo San Sepolcro</b> 1771		with the words IN DERUTA 1544
<i>Bar Terchi Romano in S. Quirico</i>	<b>San Quirico D'Orcia</b> Bartolomeo Terchi worked also at Bassano (q.v.)	<i>Deruta fe el fiat. pemse</i>	El Frate pinse (= painted it)
			
<i>Bar : Terc Romano</i>	<b>Diruta</b>		
I·DERUTA G.	1505		
	1480	<i>In deruta Frabe fecit</i>	1545
			
	? Diruta		
CDL		G. V.	Probably Giorgio Vasaio
<i>fran<sup>co</sup>. Urbini i deruta</i>	1537	<i>Antonio Lafreri In Deruta</i>	1554


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>1771 FABRICA DI MAIOLICA FINA DI GREGORIO CAS ELLI IN DI RUTA</p>  <p>B</p>   <p>b</p>	<p><b>Diruta</b></p> <p>with lustred scrolls</p> <p>c. 1560 ? Diruta</p>	<p>IO SILVESTRO D'AGELO TRINCI DA DERVTA FATTº IN BAGNIOREA 1691</p> <p><i>fabriano</i> 1527</p>   <p>IFR VITERBIEN</p> <p>IN VITERBO 1544</p>	<p>? in village of Bagnara (see p. 10)</p> <p><b>Fabriano</b></p> <p><b>Viterbo</b></p> <p>on a ribbon</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1579 <i>fato in bodega da Antonio da Casteldurate in Roma</i>	Rome		Faenza
FATTO IN BOTEGA DE M. DIOMEDE DURANTE IN ROMA	1600		15th century marks
FATTO IN ROMA DA GIO PAULO SAVINO			Faenza or Florence 1460
ALMA ROMA 1623			Faenza or Caffaggiolo 1490
			On pavement tiles in the Church of San Sebastiano, Venice, 1510.
G. VOLPATO. ROMA	on porcelain biscuit and white pottery figures 1790-1831		Faenza 1510-20
PETRUS ANDREA DE FA BOLOGNI BETINI FEC 1487	Faenza Signatures on pavement tiles at Bologna in the San Petronio		? Betini family
			others assign these marks to Castel Durante

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza
	c. 1520		Casa Pirola c. 1525
			c. 1525
	The Casa Pirola factory		1531
<p>FATQ IN FAENZA IN CAXA PIROLA</p>	1530		this mark also occurs with the letter S
	c. 1530		c. 1520
	c. 1525		c. 1525
	c. 1520		
	1527		
			c. 1540

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza Baldasara Manara. 1534
	c. 1530	<i>Baldasara manara faentine</i>	
	c. 1525 (? Casa Pirota)		? Faenza c. 1500
	1533		
	? Mark of M. Vergilio 1560		1527
			
	1550		
	with the word FAENZA		Perhaps the mark of the Atanasio factory in Faenza
	? Faenza c. 1525		
SM 1506		IR	1508
B.M.F	Baldasara Manara Faventinus (or <i>fecit</i> ) c. 1530	F.R	1520-30
		<i>Ennius raynerius FF</i>	Ennius Ray- nerius Faentinus faciebat 1575
			1583
			also inscribed Giovano Brama di Parlerma 1546 in faenza

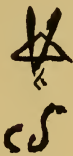


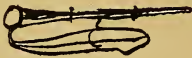











MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>fato in faienze in Botega di M<sup>o</sup> fran.</i>	<b>Faenza</b> 1556	<i>Ī la botega da M<sup>o</sup> Iero da Forli</i>	<b>Forli</b>
<i>Io Ant Romanino Cimatti de Favesc</i>	1556 Cimatti or Cimani		Faenza or Forli c. 1510
<i>Zacharia Valaressi 1651 in Faenza</i>		AF·I(n)FOR(l)I	
F B F	Francesco Ballanti 18th cent.	RAVENA	<b>Ravenna</b>
R B F	Benini fabrique 1777-8	<i>Thomas Masselli Ferrarien fec</i>	<b>Ferrara</b>
	<b>Forli</b>	<i>in Rimino 1535</i>	<b>Rimini</b>
		<i>in arimin:</i> 	1535
	1485-90	<i>Iulio da Urbino in botega de mastro alisandro in arimino</i>	1535
	1523	<i>In Venetia in Cōtrada di S<sup>ta</sup> Polo in botega di M<sup>o</sup> Ludovico</i>	<b>Venice</b>
			









MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Venice</b> ? Mark of M <sup>o</sup> Ludovico c. 1540		<b>Venice</b> Marks of the Bertolini factory c. 1753
<i>Io Stefano Barcella Veneziano Pinx</i>			
<i>M<sup>o</sup> Jacomo da Pesaro</i>	In S <sup>to</sup> Barnaba in Venice 1542		
<i>Guido Merlingo Vasaro da Urbino</i>	In San Polo in Venice 1542		
<b>AOLASDINR</b>	1543		
<i>M<sup>o</sup> Francesco da Castel Durante</i>	In S <sup>a</sup> Thoma in Venice 1545	<b>S G I B</b>	c. 1750
<b>†1545</b>	"	<b>B S</b> 1760	Probably Venetian Marks 18th cent.
<i>in venezia in chastello</i>	1546		
	1571-1622	<b>W</b>	
<i>Zener domenigo da Venecia</i>	1568		
<i>Baldantonio in Venecia</i>	1551	<b>F. S. N</b>	
<i>Bariselio</i>	1587	<b>VC</b>	
<i>Jacomo Vasellaro</i>	1593		
<i>R. da Madre Suor Zuana</i>	1596		
<b>D. M. SEIMO</b>			
<b>G. L. P. 1667</b>			




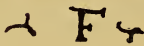






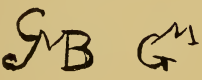

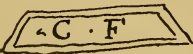

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giovani Batista da faenza in Verona M</i>	<b>Verona</b>  1563	<sup>1737</sup> <i>Fabbrica de Torino</i>	<b>Turin</b>
	<b>Milan</b>  Pasquale Rubati 1762 —		Rosetti factory
			1629
<i>cluilano E <math>\frac{4}{2}</math> C Mila°</i>			
	Felice Clerici 1745 —		Uncertain Turin marks
<b>G.A.O.F</b> 1708 <b>MAM</b>		T.	
		T.G.	
	<b>Pavia</b>	<i>Borgano</i>	c. 1823
		<i>Eredi Imoda</i>	
<i>Fatta in Torino</i>		<i>Luigi Richard e C.</i>	
	c. 1710	GRATA PAGLIA FE : TAVR :	
	<b>Turin</b>		<b>Vinovo</b> Mark of Vittorio Amadeo Gioanetti c. 1776
	Arms of Savoy under a crown	M. M.	<b>Mondovi</b> Benedetto Musso 19th cent.
	1577	B G	Giuseppe Besio
		M A	Annibale Musso











































MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D.O.N. P.A.R.I.S.T.O.E.D. A.T.R.A.V.I.S.I.O.	<b>Treviso</b> 1538		<b>Nove</b>  G. Baroni Early 19th cent.
S. M. 1595	<b>Bassano</b> ? Simone Marioni	S.I.G.	1750
16 F.F. 1569 P. BASSANO		 <b>NOVE</b> Gio <sup>ni</sup> Marconi pinx <sup>t</sup> 45	A star of six points alone is a Nove mark
Antonia Terchi in  Bassano	Antonio Terchi	<b>NICO LETI</b>	Padua
B <sup>o</sup> Terchi  Bassano	Bartolomeo Terchi (See p. 11)	<b>N + F.</b>	1563
 	mark used by Terchi	1564 + a padua	
	mark used by Manardi, late 17th cent.	+ X	c. 1555
	Manardi at Bassano	Candiana 1620	<b>Candiana</b> On imitations of Turkish faience
Angaron 1779	incised	S.E.C.	Lodi
No <sup>ue</sup>  G.B.A.B.	<b>Nove</b> Giovanni Battista Antonibon	 Lodi 1764	
	Early 18th cent.	Fabbrica di Rosetti in Lodi	"
		Felix Crevani fecit 1767	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Savona</b> Mark of Siccardi c. 1700 also a star of five points		<b>Savona</b>  S. Rubatto
	18th cent.		Mark of Chiodo c. 1667
	? Girolamo Salomini		Mark of Bartolomeo Guidobono
	Luigi Levantino c. 1670		"
			Mark of G. Salomone
	Mark of Levantino		Mark of Pescetto, also three fishes.
Agostino Ratti in Savona 1720	also on piece dated 1751		Falcon, mark of Folco
	with signature of A. Ratti	Bartol <sup>ameo</sup> Botero	1729
			Siccardi (see above)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M. Borelli</i> A. S. 1735	<b>Savona</b> Borelli factory		<b>Castelli</b> = Bernardino Gentile fece
<i>Jacques Borelli</i>	1779	<i>Bernardino Gentile</i>	1670
	<b>Albissola</b>	C. G. P.	Carmine Gentile pinxit
	<b>Naples</b> Marks of F. Brandi 1654	<i>Gentile p.</i>	
<i>Carlo Coccorese</i>	1784	<i>G. Rocco di Castelli</i>	1732
		<i>Capelletti</i>	
F D V N	Del Vecchio Naples 19th cent.	<i>Fuina</i>	
		<i>Luc. Ant<sup>o</sup> Ciañico</i>	
M. C.		<i>Math. Rossetti</i>	
C. A. G. pi.	<b>Castelli</b> Carl Antonio Grue 17th cent.	<i>Giustiniani</i> I  N	Naples 1760 to present day
<i>D. Francisci Antonii Xarerii Grue</i>	1735	G	"
L. G. P.	Liborio Grue († 1776)		"
<i>Grue p</i>	Saverio Grue († 1799)		Mark of Cantigalli of Florence
<i>R. p. 1757</i>	One of the Grue family		Modern

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Uncertain marks		Marks on porcelain made at Florence under the patronage of Grand Duke Francesco Maria, who died 1587
	? Diruta or Viterbo 1600-20		The first represents the cupola of the Cathedral of Florence :
1540 TÆ	? Urbino		
1547 ESIONE			
			
1551 SVA			the second the arms of the Medici
GEO. BATA. MERCATI 1649	Name of an artist of Citta S. Sepolcro, whose design was copied on a plate		
	? Monograms of the same		
	? Castelli		On a plate which has also the first mark
Fabrica di Bonpencier			All are painted in blue under the glaze

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <p><i>Ludovico Ortolani Veneto dipinse nella Fabrica di Porcelana in Venetia</i></p> <p><i>Ven<sup>a</sup> A. G. 1726</i></p> <p>C<sup>a</sup>P a L i: jo</p> <p><i>Iacobus Helchis fecit</i></p> <p><i>Venezia Fab<sup>a</sup> Geminiano Cozzi</i></p>	<p><b>Venice</b></p> <p>Marks of the Vezi factory 1719-40 h. p. and s. p. p. in blue</p> <p>p. in blue</p> <p>p. in lake</p> <p>p. in red</p> <p>1758-63 h. p.</p> <p>The Cozzi factory 1764-1812 p. in red s. p.</p>	 <p><i>Fortunato Tolerazzi Fecit Venesia 1763</i></p>   <p>P.F</p> <p>GINORI</p>	<p><b>Venice</b></p> <p>Cozzi factory p. in red</p> <p>also with initials G. M.</p> <p>at the Hewelche factory (1758-63) inc.</p> <p>? Venice or Le Nove</p> <p><b>Doccia</b></p> <p>Factory founded by the Marchese Carlo Ginori in 1735 and con- tinued to the present day N.S. = Niccolo Sebastiano p. in blue In a circle initials of Fanciullacci</p> <p>s. p. at first h. p. afterwards</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Le Nove</b> 1762-1825		<b>Capo di Monte</b> (Naples)
	The star mark sometimes ascribed to Doccia		The factory was removed to Naples about 1771. These
	p. in red and blue s.p.		marks are after that date.
	<i>Cf.</i> marks on Le Nove pottery on p.		s.p. till c. 1780.
	p. in gold		Marks p. in blue and inc.
<b>F.F.</b>	<b>Treviso</b>		
<i>Treviso 1799</i>	s.p.		
<b>TR</b>	Fratelli Fontebasso		
	p. in gold s.p.		
<b>1776</b>	also with initials G.A.F.F.		
	<b>Vinovo</b> 1776-1815		
	"hybrid porcelain"		
	p. in grey		
	p. in black		
	p. in grey and inc.		
<b>DG</b>	Dr. Gioanetti (see p. 18)		
<i>Carafus pinx.</i>	p. in gold		
			
			
			
			
			
			
			
			

## GERMAN POTTERY



A NUMBER of potters in Germany and Switzerland from the sixteenth century onwards were engaged in the manufacture of elaborate stove-tiles, usually ornamented with reliefs in sunk panels and coloured with slips, glazes, and tin enamel ; brown, yellow, green, blue, maganese purple, and white were the principal colours used. The manufacture of tin-glazed faïence after the Italian and Dutch styles was common in most parts of Germany in the seventeenth and eighteenth centuries ; and a certain amount of slip-decorated and graffiato earthenware was made in South Germany, at Gennep in Luxembourg, and at Schaffhausen in Switzerland, in the eighteenth century.

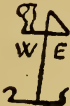






In the Rhenish provinces a large stoneware industry developed in the sixteenth century at Siegburg, Raeren, Cologne, Frechen, and elsewhere, and during the two following centuries at Grenzhausen in Nassau. The typical Rhenish stoneware varies from white to freckled brown, and is ornamented with panels in low relief made in moulds and applied, as well as with stamped and incised decoration : the ware was glazed with salt, and sometimes coloured with patches of cobalt blue and maganese purple. The cutting of moulds for the reliefs was an important branch of this industry, and most of the marks are those of the mould-cutters, and appear in relief in the panels. Bottles with a bearded mark on the neck, known as Bellarmines or Greybeards, are the commonest specimens of Rhenish stoneware. The tall, tapering tankards of white Siegburg ware are among the best examples of this class. Another variety, made chiefly at Kreussen, is heavily painted in enamel colours.

## GERMAN PORCELAIN

THE secret of true or hard-paste porcelain, after the manner of the Chinese, was discovered about 1707 at Dresden by J. F. Böttger, an alchemist, in the employ of Augustus II. of Poland, Elector of Saxony. He discovered about the same time the method of making a fine red stoneware, now known as Böttger ware, but called by him red porcelain. This ware was finished by polishing on the lathe, or covering with a black glaze and enriching with gold and silver ornament or engraving. Böttger and his secrets were transferred in 1710 to Meissen, where he started the celebrated Meissen porcelain factory under strict surveillance. The process, however, could not be kept hidden, and escaped workmen carried the secret first to Vienna and afterwards to all parts of Germany. Factories sprung up in one principality after another under the protection of the ruling houses, who vied with each other during the eighteenth century in the production of true porcelain. All the German porcelain is hard paste, varying in fineness according to the sources of the porcelain clay. The finest material was obtained from Aue in Saxony, and a coarser earth mined near Passau produced the greyer and inferior wares made in the Thuringian factories at the end of the eighteenth century. Each factory had its distinctive mark usually painted in blue under the glaze, though among the minor factories, particularly those of the Thuringian district, there was a tendency to use marks suspiciously similar to the Meissen crossed swords. The latter mark is sometimes found with one or two cuts across it: this signifies that the ware was faulty and rejected by the Meissen factory as unfit for decoration, and any ornament on pieces so marked must have been added elsewhere.




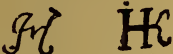










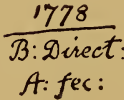
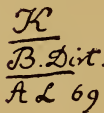
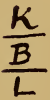
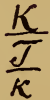
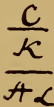
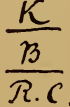



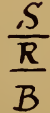
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R.A. 1589	Marks on stove tiles	L	1589
ADAM VOGT 1626	Augsburg	P V 1605	Peter Vlack
HANS KRAUT	Villingen 1578	B M 1577	<b>Raeren</b> Baldem Menneken
HK	"	I M 1578	Jan Menneken
CW 1582		I E 1576	Jan Emens
ED	1550	E P E K 1584	
	<b>Siegburg</b> Marks of the potters and mould carvers	E E 1586	
B K 1557	Bertram Knütgen	G E 1590	Georg Emens
M P D 1551			Jan Emens 1587 and "merchant's mark"
L W 1573		D P 1591 R	D. Pitz Raëren
I M	1573	ENGEL KRAN	1584
C F	"	H H 1595	Hans Higler
I V S	"	H K 1600	
	Monograms of this kind are known as "merchant's marks"	I K	
C K, P K	Christian and Peter Knütgen	I M 1601	
		I T 1623	
		H B	Baldems family 17th cent.
		I B	






MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
I A	<b>Raeren</b> Jean Allers	M 1597	<b>Höhr-Grenz- hausen</b> in Nassau
M H	Melsior Houckebour	W F S	
G B		L W	
W.E. W.A. D.P.		K B L Höhr	18th cent.
	? Willem Emens	<i>Johannes Mennecken Höhr 1790</i>	
	? Willens		Grenzhausen modern
L W		M P	<b>Bouffieux</b> ? Pierre Morfroy
<i>A. Ernst</i>	? Raeren	J R	Jean Rifflet
<i>J. Ernst</i>		J B	Jean Bertrand
	? „	J A	Jean Allers
	? „		<b>Cologne</b> 17th cent.
AC	On Saxon wares		<b>Kremer</b> 18th cent. pottery
AM		IV	<b>Kreussen</b> Vogel
		HM	
		G.L.M.E.L.	1628
		MMC	
		M J W C	
		GEORGIUS VEST	1603








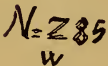


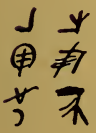

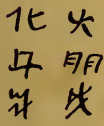



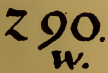
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CASPAR VEST	<b>Kreussen</b> Stoneware	G. F. GREBNER	<b>Nuremberg</b> 1720
		<i>Glüer</i> 1723	
HANS CHRISTOPH VEST	1600	<i>Johann Sebalt Franz</i>	
ADAM SCHARF	1644	T	
MATTHÆUS SCHRÖNVOGEL ZU BASSAU	On ware made at <b>Passau</b> 1638, in the Kreussen style	<i>Stebner</i>	1771
	<b>Nuremberg</b> maiolica 1583	IOH : SCHAPER	1665 a decorator
HERR CHRISTOPH MARX	1712		J. Schaper
JOHANN CONRADT ROMEDI	..	<i>M. Schmid</i> 1722	a follower of Schaper
<i>Ströbel:</i>	In the Marx factory 1730	J L F	1688
B			..
<i>N. Pössinger</i>	1725		? <b>Memmingen</b> in Swabia.
	? Kordenbusch		c. 1560
<i>G. Kordenbusch</i>		<i>Künersberg</i>	
J. G. K.			? <b>Kunersberg</b> in Württemberg 17th and 18th cent.
B. K.			
K.			<b>Schreitzheim</b> near Ellwangen founded by Wintergurst early 18th cent.
G. K.			
  			


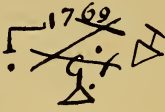





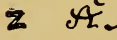


# 30 GERMAN FAÏENCE—ANSBACH, BAYREUTH, GENNEP

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p><i>Matthias Rosa in Anspath</i></p>  <p><i>Pinxit F. G. Fliegel Arnstadt 1775</i></p>  <p><i>göggingen</i> HS</p> <p><i>Bayreuth</i> K Flu.</p> <p>BK.</p> <p><math>\frac{BK}{C}</math></p> <p>BP BP</p> <p>‡</p> <p>G</p> <p>ANTONIUS BERNARDUS VON VEHLEN</p> <p>PM WM</p>	<p><b>Ansbach</b> late 17th cent. style of Rouen and 18th cent.</p> <p>? Arnstadt or Ansbach</p> <p><b>Arnstadt</b></p> <p>„ 18th cent.</p> <p><b>Göggingen</b> near Augsburg c. 1700, style of Savona</p> <p><b>Bayreuth</b> 1728-35</p> <p>Knötter (1728-40)</p> <p>Pfeiffer (1728-40)</p> <p>17th cent.</p> <p><b>Gennep</b> 1770</p> <p>? Gennep 1715</p>	<p>ANTONIO CARDINAL GERRIT LONNE PETER MENTEN</p> <p>J. S j HA</p> <p><i>Pieter Heichens fecit in Berlot 1777</i></p>   <p>jz ⊗</p> <p>vz:</p> <p>xz</p> <p>G ⊕</p>   <p>D</p> <p>CM</p>	<p><b>Gennep</b> (in Luxembourg) 18th cent. Graffiato ware and slip ware</p> <p>names and initials of potters</p> <p><b>Höchst</b> 18th cent. (see also p. 35) faïence</p> <p>Marks of Zeschinger, who sometimes signs his full name</p> <p>? Höchst or Dirmstein</p> <p><b>Damm</b> near Aschaffenburg, c. 1825</p> <p><b>Flörsheim</b> 1781</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
         	<b>Frankenthal</b> Hannong 18th cent.  Mainz 18th cent.  Marburg  Poppelsdorf 18th cent.  Bonn  Hanau (1661-1805) H. Bally (1680-90)  Van Alphen  ? Hanau	 <i>Johann Otto Lessel  sculpsit et Pinxit  Hamburg 1756</i> Kiel <i>Buchwald Director  Abr: Leihamer fecit</i>           	<b>Hamburg</b> c. 1680  Kiel 1769  Schleswig (1775-1819)  Rambusch 1753-1801

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
$\frac{O}{E}$ $\frac{O}{E}$ $\frac{B}{M}$ $\frac{B}{A}$	<b>Eckernförde</b> 1767 OEB=Otto, Eckernförde, Buchwald		<b>Lesum</b> Vielstich (1755-94)
Hoff <u>B. Dir</u> C fixit Stoff W	<b>Stockelsdorff</b> Buchwald 1773	$\frac{VI}{E}$ $\frac{V}{G}$  MB CC    CC C    C	<b>Minden</b> 18th cent.
 	? Hadensee or Stralsund	KH  $\frac{KH}{M}$	<b>Kellinghusen</b> 18th cent.
us d 4 X-E' W 22 H-E F. 20 68 P. F. Flor	<b>Stralsund</b> N.E. Prussia 1768	F. Pahl. $\frac{FD}{BS}$ FD	1796 <b>Fulda</b> (1740-58)
H-E 20 68 1	(this mark also assigned to Marieberg, Sweden)	B P F	<b>Berlin</b> 1771, Lüdicke <b>Potsdam</b> 1770 <b>Frankfort</b> (on the Oder) 1770







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Meissen</b> Marks incised on Böttger's wares 1707-1719		<b>Meissen</b> "Caduceus" mark, properly the rod of Æsculapius. p. in blue and purple 1727-35
			Cypher of Augustus II. of Poland, Elector of Saxony. p. in blue and purple 1725-40
			"Kosel" mark : said to have been only placed on wares made for the Countess of Kosel, mistress of Augustus II.
			An early mark in gold
			In an ornamental escutcheon
	Imitation Chinese and Japanese marks on Meissen porcelain early 18th cent. p. in blue		The cross swords from the Arms of Saxony used from 1725 onwards. p. in blue, rarely in gold, purple or red
			Inc.
			
	(Incised mark on porcelain in the royal collection at Dresden)		
			
























MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <b>K.H.C.W.</b>	<b>Meissen</b> K. H. C. W. = Königliche Hof Conditorei, Warsaw (Royal Court Confectionery). p. in purple	   	<b>Meissen</b>  The dot used mostly from 1756-80  The star used during the directorship of Count Camillo Marcolini and a few years after 1780-1816
<b>H. P. M.</b>  <b>86.</b>	Königliche Porzellan Manufactur. p. in purple 1723-30		Sculptor and modeller 1731-56
 <b>B. P. J.</b> <b>Dresden.</b> <b>1739.</b>		<i>J. J. Kaendler</i>	
  	Impressed : very rare	     	Workmen's signs impressed or painted, painters' and gilders' marks  A pheasant, in gold  Loeh'nig pinxit. p. in purple
<i>C. F. Herold</i> <i>invit : et fecit a meissē</i> 1750		<i>Lauche fecit</i> <i>Dresden</i>	painter's name





























MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Höchst p. in blue		Frankenthal  Cypher of Carl Theodor, Elector Palatine. p. in blue
I O S	Joseph Schneider imp.	L.V.G.	? Frankenthal. p. in lilac
IK 		R F	? Von Recum c. 1800
HM	Mark of a figure repairer ( <i>not</i> Melchior)	F	
	Damm (see p. 30) where the Höchst moulds were used from about 1840		Mark used at Pfalz-Zweibrücken 1769-75 (and at Gutenbrunn 1767-69)
F 	Fürstenberg 1750-c. 1850		Nymphenburg 1754 to present day
	p. in blue	J. 1765. IAH.	Arms of Bavaria imp.
	Horse of Brunswick imp.		
	Frankenthal 1755-c. 1800 Lion of the Palatinate and monogram of J. A. Hannong p. in blue		p. in blue
r H	Paul Hannong		imp.
PH PH <sub>2</sub>			
HZ		C. H	= Churfürstliche Hof Zehrgaden (Electoral Court Store-room) p. in brown
		Söfregaden., 1771.	
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>C. H. Conditorey</i> 17 1771	<b>Nymphenburg</b> = Churfürstliche Hof Conditorei (Electoral Court Confectionery). p. in brown		<b>Berlin</b> (1750 to present day) Initial of Wegeli (1750-57)
<i>C. H. Silberkammer</i>	„ plate-chamber		Gotzkowski (1761-63). p. in blue
	Arms of Bavaria. p. in blue		Sceptre of Elector of Brandenburg 1763-1837: with dots Jan. 1837. p. in blue
	imp.		P. with sceptre and eagle from 1832 Königliche Porzellan Manufactur
<i>Amberg. 1774</i>	Name of an artist. p. in lilac		1834-1844
	<b>Ludwigsburg</b> 1758-1824 Arms of Würtemberg, 3 stags' horns. p. in blue	<b>KPM.</b>	
	L.		In red and brown (1823-32) in blue (1844-1847)
	Stag's horn from the arms of Würtemberg.	<b>KPM</b>	
	Cypher of Charles, Duke of Würtemberg. p. in blue		1847-49. And with sceptre (1849-80) The eagle also used by Schuman of Moabit with his name from 1832
	F R, cypher of Frederick I. King of Würtemberg (1805-16). p. in red.		From 1870 From 1882. Seger Porzellan
			Painter's mark in blue 1803-10, in red 1821-23

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Kelsterbach</b> c. 1760-72 H D=Hess Darmstadt. p. in blue		<b>Closter Veilsdorf</b> 1765-c. 1825 Arms of Saxony. p. in blue
	<b>Limbach</b> (Thuringia) 1762 onwards. Crossed Ls used at Limbach and Grosbreitenbach till 1788. p. in blue		c. 1787
			c. 1783 Also the cross swords of Meissen
	Limbach		
			
	Trefoil (seal of G. Greiner) used at Limbach and Grosbreitenbach from 1788 onwards and at Ilmenau		<b>Gotha</b> (1767 onwards) 1767-1790. p. in blue
			c. 1805. Mark of Rotteberg the director
<i>Breitenbach et Limbach</i> <i>Grüber</i>	Factory of <b>Grosbreitenbach</b> , dates from 1779 to present day. inc.		
	<b>Wallendorf</b> c. 1778 p. in blue		St. in red (? rebus for Henneberg)
			? Gotha or Gera
	"		<b>Ilmenau</b> 1777-1788. p. in blue
	"		1787
	<b>Volkstedt</b> 1762-87 used hayfork (from arms of Ruddstadt), and cross swords		c. 1800
	Mark of Nonne at Volkstedt 1787 onwards. p. in blue		1788-92
			Nonne and Roesch c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R	<b>Rauenstein</b> 1783-1860. p. in black		<b>Baden</b> Late 18th cent. p. in gold
R-n			
	c. 1787. p. in blue	S. J.	<b>Schlaggenwald</b> (Bohemia) 1792 onwards
	Modern mark		Lippe and Hesse. p. or stamped
R-n			
	<b>Gera</b> c. 1780		<b>Thun-Klosterle</b> 1793 onwards
G	Cf. Gotha	K..	p. in blue
G			
	? Sitzerode	k	
	<b>Fulda</b> 1768-c. 1790 Fürstlich Fuldaisch. p. in blue	TK	
+	Cross from arms of prince-bishop of Fulda		
	p. in black ? Fulda	P P	<b>Prague</b> imp. 1793 onwards
F			<b>Teinitz</b> Witby 1793 onwards imp. (Pottery)
T	<b>Potschappel</b> (near Dresden) T for Thieme. 19th cent.		<b>Giesshübel</b> (by Karlsbad) 1793 onwards. BK imp. since 1815
X			<b>Dalwitz</b> 1804 onwards imp.
B		B K	
FF	Uncertain marks	D	
		FF	
EM		D	
		F & U	
		Tannova	<b>Kodau</b> (Karlsbad) 1810 onwards imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  <b>AN</b>	<b>Altrohlau</b> (Karlsbad) from 1813 onwards imp.	 	<b>Vienna</b> (1718 onwards) Austrian shield used from 1774 in blue, and after 1827 impressed. Since 1784 last two numerals of the date are often impressed as well
 	<b>Elbogen</b> 1815 onwards. p. in blue till 1833, and then imp. Haidinger brothers	<b>Vienne 12 July</b> <b>1771</b> <b>Ant.<sup>us</sup> Anreiter</b> <b>VZ: 1755</b>	Antonius, Anreiter, painter
<b>B:</b>  <b>AL</b>	<b>Budau</b> 1825 onwards mostly p. in blue	<b>Bottengruber</b> <b>Siles: f Vienna 1730</b> <b>Wratiz: A<sup>o</sup> 1728</b> <b>Bottengruber f</b>	I. A. Bottengruber who also painted in his own establishment in Breslau. (See p. 35)
<b>S</b> <b>XI</b> <b>CF</b> <b>4</b> <b>F &amp; B</b> <b>F &amp; R</b>	<b>Schelten</b> 1820 onwards P for Palme imp. <b>Pirkenhammer</b> Carl Fischer c. 1840 imp. Fischer and Reichenbeck	<b>HEREND</b> 	<b>Herend</b> in Hungary 19th cent. Celebrated for copies of Oriental, Sèvres, Capo di Monte, and other porcelains. Imp.
<b>KLUM</b>	<b>Klum</b> imp.	<b>Hollitsch</b> <b>2</b> <b>D. P. H. c</b>	<b>Hollitsch</b> faïence and earthenware 1743-1827
<b>Neumark</b>	<b>Neumark</b>	<b>H</b> <b>HH</b> <b>1769</b> <b>M. 20</b> <b>HK</b>	
<b>Klentsch</b>	<b>Klentsch</b>	<b>Ho</b> <b>H</b>	
<b>W</b> <b>HARDMUTH</b>	<b>Budweis</b> The last four from about 1820 imp.	<b>HF</b> <b>HP</b>	and other initials combined with H

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
+S SB	Salzburg 1736-1815 faïence		<b>Fünfkirchen</b> (Pécs) W. Zsolnay 1855 onwards (lusted wares)
JM	Moser 1736-77		
P	J. Pisotti 1777-1814		
JP			<b>The Hague</b> Modern porcelain works in the suburb of <i>Rosenburg den Haag</i>
PJ			
REINTHAL	Gmunden 1740-1820 J. Reinthal		
I.R.			
EF 1812	E. Föttinger		
M.K. 1634	Auspitz		<b>Mettlach</b> Villeroy and Boch. Mark on modern pottery (See p. 51)
	Frain late 18th cent		
	Znaim Klammerth 19th cent.	<i>Haviland &amp; Co</i> Limoges	<b>Limoges</b> Marks of Havi- land and Co., an American firm of porcelain manu- facturers
		H & CO L FRANCE	Mark on modern Italian majolica
			





## THE NETHERLANDS, SCANDINAVIA, RUSSIA, SWITZERLAND, AND ALSACE-LORRAINE

THE tin-glazed earthenware made at Delft in Holland is so celebrated that the word delft has come to be used as a generic term for the stanniferous wares of the North of Europe. Though the use of tin glaze was understood in the Netherlands at least a century earlier, it was about the year 1600 that the manufacture developed in Delft. The processes used at Delft were in most respects similar to those of the Italian maiolica potters (see p. 1), but the results were very different owing to the divergent styles of decoration affected in the two countries. The object of the potters of Delft was to make a ware resembling blue and white Oriental porcelain. Hence the predominance of Oriental forms and of blue painting after the style of the Chinese. Towards the end of the seventeenth century coloured ornament in "Old Japan" style came into fashion, and still later enamel painting on the glaze was adopted. The marks of the earlier wares are usually in blue: the coloured specimens were often marked in colours or gold. The marks are as far as possible grouped in factories each of which had its sign, like an inn, *e.g.* The Three Bells, The Flower Pot, The Claw, etc. The remaining marks are arranged chronologically, the last being that of Jan Van Putten & Co., with whom the old Delft industry may be said to have ended in the first half of the nineteenth century, though imitations of the old wares are made at this day. The manufacture of tin-glazed wares showing the influence of Delft spread rapidly over the North of Europe; England, Scandinavia, and the North of Germany numbered many factories, while in France the manufacture became national and developed a character of its own. The tin-enamelled wares died out gradually owing to the improvements in the making of porcelain and the cheaper and more serviceable

English earthenwares invented in Staffordshire at the end of the eighteenth century.

A red unglazed ware after the manner of the Chinese "buccaro" was made in Holland by de Milde and de Calve early in the eighteenth century.

A few hard-paste porcelain factories were established in Holland and Belgium towards the end of the eighteenth century, and an important manufacture of soft-paste porcelain, after the French fashion, flourished at Tournay from 1750-1799.


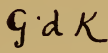

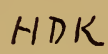

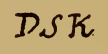

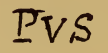

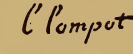



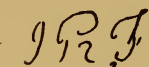

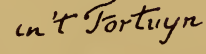
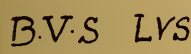
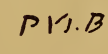

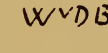



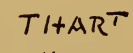
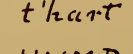

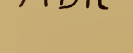



The principal Scandinavian potteries were at Herrebøe, Rörstrand (a district of Stockholm), and at Marieberg. Tin-enamelled faïence after the fashion of Delft was the chief product, though porcelain also was made at Marieberg for some years.<sup>1</sup> The hard-paste porcelain of Copenhagen was first made in 1772, and the factory holds an important position for its artistic wares at the present time. It had been preceded by the manufacture of soft paste, examples of which are very rare.






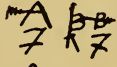





Russian porcelain was made principally at the Royal factory in St. Petersburg, and by Gardner and Popoff in Moscow: hard paste, after the manner of Meissen, was made at both places.

Stove-tiles, slip-wares, and tin-enamelled faïence were produced in considerable quantity in Switzerland in the seventeenth and eighteenth centuries, chiefly at Winterthur, Zurich, Schaffhausen; and porcelain works flourished at Zurich and Nyon, making chiefly hard-paste porcelain, though soft paste was tried for a time at Zurich.

In Alsace-Lorraine the principal factories were those of Strassburg, Hagenau, and Niderviller where good faïence and hard-paste porcelain were made in the eighteenth century. The Strassburg faïence is noted for its rococo forms and its enamelled decoration resembling the painting on porcelain. Fine earthenware and terra-cottas were made at Lunéville and at Niderviller, the figures and groups modelled by Cyfflé at the former place, and Lemire at the latter being justly celebrated.




<sup>1</sup> The factory at Rörstrand has for many years produced many varieties of porcelain, earthenware, and stove-tiles. Its present-day porcelain is worthy of note.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>The Alpha</b> Samuel van Eenhorn		Gillis de Koning 1721
	J. van der Heul, 1701		Hendrick de Koning
	Jan Theunis Dextra, 1759		Thomas Spaan- donck, 1764
	Jacobus Halder Andriaensz		<b>The Flowerpot</b> Pieter van der Stroom, 1693
	<b>The Boat</b> Dirck van der Kest, 1675		= <i>Blompot</i>
	Johann den Appel 1759		Paulus van der Burgh (or Verburg) 1759
	<b>The Claw</b>		<b>The Fortune</b> Joris Oosterwijck 1706
	Cornelia van Schoonhoven or Cornelius van Schagen, 1694		Pieter van den Briel, 1759
	Bettje and Lysbet van Schoonhoven 1702		Widow van den Briel
	Kornelis van Dyck, 1759		<b>The Four Roman Heroes</b> Mathijs Boender 1713
	<b>The Double Flagon</b> Amerensie van Kessel, 1675		<b>The Stag</b>
	Louwys Fictoor 1689		Hendrick van Middeldijk, 1764
			"
			<b>The Metal Pot</b> Pieter van Kessel 1634
			Lambertus Cleffius, 1667
			Lambertus van Eenhorn, 1691
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CK	<b>The Metal Pot</b> Cornelis van der Kloot, 1695	JIOH	<b>The Porcelain Bottle</b> Jan Sickts van den Houk, 1659
MP	Pieter Paree 1759	PD	Pieter van Doorne, 1759
IVH	<b>The New Saracen's Head</b> Johannes Ver- hagen, 1759	HL	Johannes Harlees 1770
	<b>The Old Saracen's Head</b> I. W. Jacob Wemmersz Hoppestein, 1661		
IK	Jacobus Kool 1676	DH	Dirck Harlees 1795
		P	<b>The Porcelain Dish</b> Johannes Pennis 1759
RS	Rochus Jacobs Hoppestein, 1680	P	
AK	Anthoni Kruis- weg, 1759	P	
G:V:S	Geertruy Verstelle, 1764		
G:v:s		CPS	Johannes van Duyn, 1764
DAW	<b>The Peacock</b> 1651 — = D. Pauw	Vduyn	
DAW			<b>The Roman</b> c. 1670 —
$\frac{DAW}{\frac{1}{2}}$			Imitations of Chinese marks
IDM	Jacobus de Milde 1759	A x	
JD	<b>The Pole</b> = Inde Dessel	45 R	
	<b>The Porcelain Axe</b> 1679	A 	Petrus van Marum, 1759
		M: P.V:M	
B 	Justus Brouwer 1759	RR	Renier Hey, 1697
			Johannes van der Kloot Jansz, 1764

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
   <b>D V D</b>	<b>The Rose</b> 1675  Dirck van der Does, 1759	  <i>Hvhoorn</i> <b>HvH</b>	<b>The Three Ash-barrels</b> Gerrit Pietersz Kam, 1674  <i>De drie  Aschtonnen</i>  Hendrick van Hoorn, 1759
 <b>H</b> <b>CB</b>  <i>1 Aalms</i> <b>IB</b> <b>A:K:</b>	<b>The Star</b> 1690 Damis Hofdick 1705  Cornelis de Berg, 1720	   <b>w</b> <b>wk.</b>	<b>The Three Bells</b>  Willem van der Does, 1764  <b>The Three  Bottles</b> Willem Kool 1697
<b>L P Kan</b>  <b>CPK</b>  <b>Alvdfeelm</b>	<b>The Ewer</b> or ( <i>Lampet kan</i> ) founded by Gerrit Brouwer, 1759  Abraham van der Keel, 1780	  <b>HB</b> <b>Z:DEX.</b>  <b>W:V:B</b>   	<b>The Three Porcelain Bottles</b> Jacobus Pynacker 1672  Hugo Brouwer 1764  <b>The Three Tuns</b> Zacharias Dextra 1720  <b>The Two  Savages</b> Willem van Beck 1764  <b>The Two  Wherries</b> Anthony Pennis 1759

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
TOME ZWA	Miscellaneous Thomas Jansz 1590-1611	A.I.	Arij Jansz, 1658
16 <del>6</del> 134	Gerrit Hermansz 1614 —	F.V.FRYTOM	Frederick van Frytom, 1658
C	Cornelis Cornelisz, 1628	1G	Jan Groenlant 1660
P	Pieter van Kessel	h	Jan Ariensz van Hammen, 1661
LG	Lambrecht Ghisbrechts, 1640	(HK)	Jan Jansz Culick (or Kulick), 1662
Junius $\frac{6}{16}$ 1657	Isaack Junius 1640	K	Johannes Kruyck 1662
AK	Aelbrecht de Keiser, 1642	$\frac{1:G}{22\frac{1}{2}}$	Jacob Cornelisz (van der Burgh) 1662
AK	"	A	Augustijn Reygens (or Reygensberg) 1663
K	Ghisbrecht Lambrechtse Kruyk, 1645 (who worked ? at The Alpha)	A	
G	"	A	
K	"	WK	Willem Kleftijus 1663
14	Jan Gerrits van der Hoeve 1649	$\frac{4}{4}$	
G		IDW	Jan de Weert 1663
Q	Q. Aldersz Kleijnoven, 1655	ES	Johannes Mesch 1667
Q		R	Pieter Gerritsz Kam, 1667
IVK	Jeronimus Pietersz van Kessel, 1655	CK	Cornelis Albrechtsz de Keizer, 1668
		P	The same com- bined with Adrien Pynacker


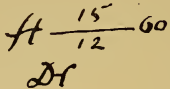
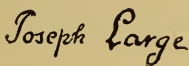
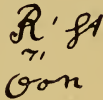

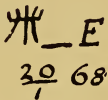
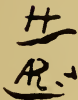


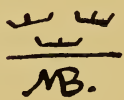


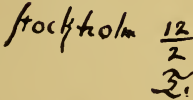

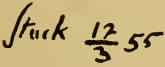



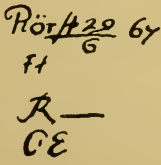

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Miscellaneous Jan Pietersz 1668		Sixtius van der Sand, 1705
F	Flyt. M. Byckok 1669		Johannes Gaal, 1707
AT	Arij Jansz van der Meer, 1671	GAAL	
LK	Lucas Pietersz van Kessel, 1675	IG	
D. Vischi	Dirck Jansz van Schie, 1679	J:G	(MVB= Math : van der Bogaert 1714)
IG R	Johannes Groen, 1683	Leonardus VA	Leonard van Amsterdam, 1721
AK	Adriaen Pynacker, 1690	P. V. D. S	Paulus van der Stroom, 1725
AR		F. Hells. F.	Frederick van Hesse, 1730
P	Pieter Poullisse 1690	HS R	
idw	Johannes van der Wal, 1691	P Vizeer	Piet Vizeer, 1752
LD	Lucas van Dale, 1692	G Verkuast	1760
ib	Jan van der Buergen (or .. Verburg), 1693	IVP & C	Jan van Putten and Co., 1830. Combined the Three Bells, Claw and Rose factories
idB			Amsterdam c. 1780 H. van Laun
CW	Cornelis Witsenburg, 1696		
I: BAAN	J. Baan c. 1698. (Also AB in monogram for A. C. Brouwer 1699)		






MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Holland</b> Early 18th cent. on red ware	<i>M: o L =</i>	<b>Oude Loosdrecht</b> c. 1772-1782
	"	<i>M: OL.</i>	Moll, the founder h.p. Inc., p. in blue and red
	<b>Weesp</b> 1764-71 h.p. p. in blue	<i>A. Lafonde Comp à Amsterdam</i>	<b>Amsterdam</b> 1810 h.p.
<i>W</i> <i>fn</i> <i>W</i>	p. in blue and red	<i>F. L. S.</i>	? Painted only at Rotterdam
<i>E</i>	? <b>Luxemburg</b> Late 18th cent. h.p. p. in lilac	<i>A Rotterdam</i> <i>W. M. 1812</i>	
	<b>The Hague</b> Arms of the town 1775-86 h.p. p. in blue		<b>Tournay</b> 1750-99 Porcelain, s.p. A tower, arms of the town Early mark p. in red, gold, and blue
<i>N<sup>o</sup> 5</i>	" p. in red		
	<b>Oude Amstel</b> 1782-c. 1800 h.p.		Arms of Peterinck (founder of the factory) 1769-97 p. in blue and gold
<i>Amstel</i>	p. in blue	<i>ID</i> 	I D ? initials of the painter Duvivier
<i>D. A</i>	A. Dareuber, director	<i>6 X X B</i>	Tournay faïence

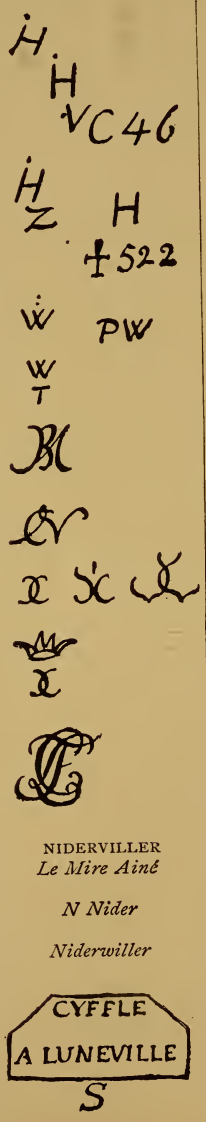

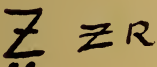






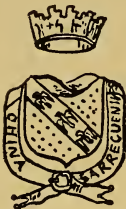


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>L.crette'</i> <i>Bruxelles</i>	<b>Brussels</b> Late 18th cent. Rue d'Arenberg 1791		<b>Tervueren</b> 1767-81 Manufactory of Prince Charles of Lorraine in the Castle of Tervueren. Faïence
<i>L.c</i>	Porcelain, h.p. L. Cretté. p. in red	<i>IM</i>	<b>Malines</b> 18th cent.
<i>B</i>	? Ebenstein. p. in brown		<b>Bruges</b> <i>Brique</i> from the arms of the town 18th cent.
	? Brussels or Thuringian. p. in blue	<i>HP HK</i>	H. Pulinx
<i>B</i>			<b>Luxemburg</b> (Septfontaines) Boch brothers 1767 onwards Earthenware
<i>WB</i> <b>BRUSSEL</b>	Faïence, 1705. Witsenburg and Mombaers.	<i>B</i> <i>XR</i>	"
<i>MB</i>	Ph. Mombaers 1724 —	<i>B</i>	"
	"	 <i>B<sub>x</sub></i>	"
<i>CB</i> ::	"	<i>M:Q</i> <i>z</i>	"
	"		<b>Ardennes</b> B. Lammens and Co. Early 19th cent. Earthenware
<i>B:</i> <i>5</i>	"	<i>A.W.</i>	A. van der Waert
 <i>L G</i>	Liège 18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Herreböe (Norway) 1750-63 Faïence		Rörstrand (Stockholm) 1726-83
			
			Marieberg 1758-c. 1789 Faïence
			
			
	Gudumlund Wolfsen and Sons 1805		Gustafsberg Godenius, 1820-60 Eneret Hebrix
	Stockholm Rörstrand 1726-83 Faïence		Copenhagen Porcelain s.p. 1760-65 Cypher of Frederick V. in gold and blue. 1772 onwards h.p. The mark represents the Three Belts. p. in blue
			
			? Copenhagen. p. in blue
			Bing and Grøndahl 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Marieberg</b> 1758-89 Porcelain, s.p. c. 1758. Inc.		<b>St. Petersburg</b> porcelain, h.p. c. 1745 onwards. The double eagle occurs in a wreath
	H.p. The Three crowns from the arms of Sweden and initials of directors or artists F. S. etc., 1778-82 p. in blue.	 	Royal cyphers. p. in blue. Catherine II. 1762-96
	on a hybrid porcelain		<i>Pridvornic</i> = belonging to the prince's court
	The three crowns and emblem of the house of Vasa. p. in pink		Paul (1796-1801)
<b>KIEBZ</b>	<b>Russia</b> Kieff pottery	  	Alexander I. (1801-25) Nicolas I. (1825-55)
	<b>Stawsk</b> 1843-7 Pottery		Alexander II. 1855-81 Nicolas II. 1894 —
<b>İ. R</b> <i>Baranówka</i>	<b>Baranowka</b> in Volhynia Porcelain, h.p. p. in sepia	<b>ГАРДНЕРЗ</b>  	<b>Moscow</b> 1780 — h.p. Gardner pr. in red
	<b>Korzec</b> Porcelain, h.p. Early 19th cent. p. in red		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ПОПОВЫ	<b>Moscow</b> H. p. porcelain A. Popoff Early 19th cent. P. in blue Gospodina factory :	HHG	<b>Winterthur</b> Hans Heinrich Graf, 1662
П		KE DE	? Ehrhardt
ФГ		H. E. A. M. I. T. 1647	(Stove tile makers)
ГУЛИНА	Gulena, potter c. 1850	D M	
ВРАТЬЕВЪ	Brothers Korniloff, St. Petersburg 1827 —	<i>Daniel Hafner</i> <i>Steckborn</i>	<b>Steckborn</b> 1790
КОРНИЛОВЫХЪ		E. I. F.	<b>Bern</b> Früting, 1772
 (Забѣда) (С.Т.КУЗНЕЦОВА) 83 Rm 5	"	H. K. R. 1705	<b>Neuchâtel</b>
	<b>Mezer</b> Early 19th cent.	<i>Simon Jean Renaud</i> <i>fecit, 1769</i>	<b>Vaud</b> Lutry
Tomaszow Mezer		Lutri 1602	<b>Zurich</b> Pottery Caspar Meyer
L. P. 1620	<b>Winterthur</b> (Switzerland) Ludwig Pfau	15-92 W	"
D. P. 1636	David Pfau	M	
A. P. 1686	Abraham Pfau	<i>Baltus Meyer</i> 1602	
A. B. 1638	(Signatures, chiefly on stove tiles)	<i>Heinrich Stadler</i> 1670	David Sulzer
S. M. S. 1647		D. S.	
H. P. Z		<i>Hans Ulrich Hegner</i> 1656	
B. E		<i>Hans Jacob DA. KER</i> 1724	
		<i>Hoffmann pinxit</i> 1757	
		Z B Z	Zurich Faïence 1763-1791

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
S.O. $\frac{1707}{40}$ H.C.W.	<b>? Solothurn Pottery</b>		<b>Strassburg and Hagenau</b> Joseph Hannong Porcelain, h.p. 1760-80. p. in blue
	<b>(Poppelsdorf near Bonn 18th cent. M. Wessel)</b>		
<i>Schaphuysen Gerrit Evers</i>	<b>Schaffhausen</b> c. 1795 Slip ware		
<i>Paulus Hammekers</i>	c. 1743 <b>Zurich</b> porcelain (1763-1791) s.p. at first afterwards h.p. p. in blue		<b>? Strassburg Faïence</b>
	<b>Nyon</b> 1781-1813 Arms of the town p. in blue D=? Dortu		<b>Niderwiller</b> Beyerlé; faïence 1754; porcelain h.p. 1765-
			Comte de Custine 1780-1801
D			
<i>Gide</i>	1789 Gide, painter		
	Pfluger frères & Co.		Claude François Lanfrey, manager to 1801, and proprietor to 1827
<b>CH ch</b>	<b>Strassburg</b> Ch. Hannong (1710-39) Faïence and porcelain		18th cent. Lemire, modeller
<b>H K H.</b>	H.p. 1721-55. p. in blue		since 1794
<b>Q</b>			
<b>M g</b>	Paul Hannong 1739-54		<b>Lunéville</b> (1731 onwards) Cyfflé, modeller b. 1724, † 1806. pottery

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <b>leopold</b> <b>TDL</b>  <i>K. et G.</i> <b>LUNÉVILLE</b>	<b>Lunéville</b> (1731 ———) Cyfflé's terracottas  = Terre de Lorraine  <b>Toul</b> c. 1790 Earthenware Bayard at Toul   Keller and Guérin late 18th cent.	  	<b>Saargemünd</b> (Sarreguemines) 1775 ——— Pot. and porcelain   Utzschneider & Co.

## FRANCE

IT is not yet definitely settled where the celebrated "Henri II. ware" was made. Formerly it was supposed to have been made at the Castle of Oiron, near Thouars, but it is now more generally assigned to the neighbouring village of Saint-Porchaire. This ware is very rare and remarkable. It is a fine, glazed earthenware of ivory colour, with stamped patterns, like those on contemporary book-bindings, inlaid with darker clays, and occasionally touched with colour. The shapes are carefully and elaborately moulded; and the occurrence of the royal arms, and the cyphers of Henri II. and Diane de Poitiers attest the royal appreciation of the ware. Commoner lead-glazed earthenwares were made from early times at Beauvais, and in the neighbourhood of Saintes, but they are rarely marked. Nor has any marked example of undisputed Palissy ware been found. Bernard Palissy, the most renowned of French potters, was born about 1510 near Saintes, and by extraordinary patience and all-sacrificing industry succeeded in making the peculiar type of pottery associated forever with his name. It is a fine dense pottery with rich lead-glaze mottled or splashed with blue, green, purple, and yellow: most of the pieces are enriched with relief designs, but perhaps the most characteristic are the rustic dishes with accurately moulded shells, lizards, eels, and aquatic creatures in relief and coloured after nature. Palissy is said to have died in the Bastille about 1592. His sons continued the work, and among his other followers were several potters at Avon, near Fontainebleau, including Barthélemy de Blémont, to whom the mark B B (p. 59) is attributed. Palissy ware has been frequently copied, Pull of Paris, about 1850, being particularly successful in this work.

In the seventeenth and eighteenth centuries the French potters devoted themselves to the manufacture of tin-enamelled faïence,

first in imitation of Italian maiolica, and afterwards of Dutch delft. The processes employed were essentially the same as those described on page 1 in connection with the Italian ware. Indeed the art was introduced into the south of France by Italian potters at the end of the sixteenth century, and the early wares of Lyons and Nevers are purely Italian in style. Among the many forms of decoration adopted on French faïence five distinct schools are observable :—(1) The Italian. (2) The Persian style adopted at Nevers for a short period in the seventeenth century; it consisted of white floral ornament on a deep blue ground. (3) The Rouen school, characterised first by the use of scalloped borders and embroidery patterns, recalling lace work, and afterwards by a commoner decoration, in which a cornucopia is the central motive. (4) Delicate arabesques with Chinese figures and interlacings, after the designs of Berain, adopted at Moustiers early in the eighteenth century. (5) Enamelled bouquets of flowers and landscapes in scroll-edged panels, after the manner of the porcelain painters, introduced at Strassburg, and largely developed at Marseilles and elsewhere in the eighteenth century. About 1780 “cream-colour” and other English forms of fine earthenware threatened to oust the national faïence, and attempts were made to produce the English types of earthenware, notably at Douai and Creil. The marks on French faïence are mostly painted in blue, sometimes in colours.










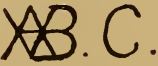

## FRENCH PORCELAIN


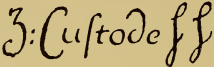






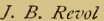


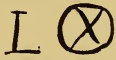


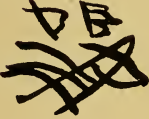

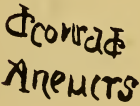
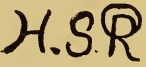



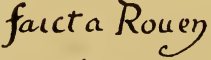
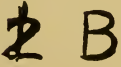

FRANCE was the home of soft-paste porcelain. At the end of the seventeenth century this ware was successfully made, first at Rouen, then at St. Cloud, and a few years later it was made at Lille, Mennecey, and Chantilly. The perfection of soft paste was reached at Vincennes and Sèvres between the years 1740-70. The true soft-paste largely consists of a glassy composition or frit mixed with sand and marl or pipe-clay and other ingredients, and is coated with a luscious lead-glaze of creamy tone. The body is tender enough to be easily scratched with a steel point, and the glaze is so soft that the enamels painted upon it sink in and become incorporated in the moderate heat of the



enamelling kiln. The ware is very beautiful, but unsuited for household usage. About 1768 the manufacture of true or hard-paste porcelain from natural clays and rocks was introduced at Sèvres, and very soon superseded the soft-paste there and elsewhere in France. It was made in large quantities in Paris from about 1770 to the end of the century, but since then the chief centre of production has been Limoges. Figures and groups in "biscuit" or unglazed porcelain were made in both hard and soft paste. These are usually marked by incising in the raw body, whereas the glazed wares are marked by painting in under-glaze blue, over-glaze red, and other colours or gilding, and on the modern wares by printing chiefly in red.

## EARLY FRENCH EARTHENWARES

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Saint Porchaire</b> 16th century. Formerly attributed to Oiron. The ware is commonly called "Henri II. ware." The crescents refer to Diane de Poitiers		<b>Beauvais</b>
			16th cent.
			<b>Saintes</b>
			16th cent. ? François Briot, Paris
	Cypher of Henri II. and Diane de Poitiers		? Barthélemy de Blémont at Avon c. 1580
			Mark of a follower of Palissy

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Lyons</b> Combe's pottery c. 1740		<b>Nevers</b> J. Custode 17th cent.
			H. Borne
	? Patras c. 1750		Denis Lefèvre 1636
			François Rodrique early 18th cent.
	c. 1753		Jacques Seigne 1726
	c. 1750		
	And others in 18th cent.		? Nicolas Viode c. 1700
	<b>Nevers</b> late 16th cent. Dominique Conrade		
			Signoret 1870
	Jacques Bourdu at the Conrade factory early 17th cent.		T. Ristori 1850
			<b>Rouen</b>
	? J. Boulard		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M<sup>rs</sup> Guillebeaux</i>	<b>Rouen</b> (1644-c. 1800) Guillebaud 1722 ———	<i>gardin</i>	<b>Rouen</b> 1782
<i>Gille</i>		<i>PI</i>	P. Omonz
<i>+ Gld</i>		1790	
<i>Borne Pinxit</i>		<i>fait par Pierre</i>	
<i>Anno 1738</i>		<i>o mony</i>	
<i>• B • 1736</i>	Claude Borne	<i>J. Guillaume</i>	
<i>I Perdu</i>	1734	<i>W.....</i>	? Le Vavasseur
<i>Dieul</i>	1756 ———	<i>†</i>	
<i>D</i>		<i>† 3</i>	
<i>Fossé</i>	Veuve Fossé c. 1757	<i>Mc</i>	<i>↓</i>
<i>Silaire</i>	1759	<i>N</i>	
<i>Mallet</i>	c. 1756	<i>†</i>	
<i>SAS</i>	1743-94	<i>4<sup>c</sup> P.</i>	And other numbers (see p. 62)
<i>vavasseur</i>	Le Vavasseur 1743-1800	<i>4 †</i>	
<i>a Rouen</i>		<i>6</i>	
<i>L R</i>		<i>1 B</i>	
<i>VR</i>			





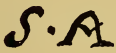


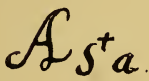

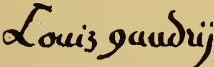


A	C.S.	R	HJ	M	T
A	DA	fr	4	MIX	T.B
A	1708		HVXX	MR	IP
AB	B	G.	HR	NH	1776
	D 4	G.3		NIB	VD
	DD			P3	VLI
	7	GA	IB10	MP	VL
	Dg	GR	IVLR	Pa	2
AR	DM	E3	LA	PAR	VL
BB	DP	Gha	LC	PB	N
BD	E	CIB	1734	PD	XBC
B	F	GL	LD	PN	
	f	GMJ2	L8	PX	
B2H	FB	GRD2	L I	R	
B3IB	4	GS2	Lm	RD	
B.L	f <sup>n</sup> B	HB	M	S	
C Cb	F <sup>6</sup> B	hJ1732	M.D.	SG	
CN	B				
CIB	ff				
CO					

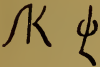
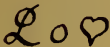
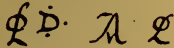
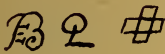
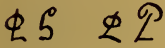
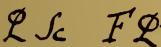


















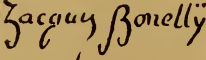
A number of marks probably of painters from c. 1750 onwards.



Numbers also occur referring to the value of the ware.

Single letters also occur on ware made in two pieces (e.g. sugar-casters) to identify the parts.



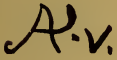













MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SC T	St. Cloud c. 1670 onwards	ROUY	Rouy 1790-c. 1850
S <sup>+</sup> .C T	T initial of Trou c. 1710	B	Lille J. Boussemart (1729-1802)
S .S. S <sup>+</sup>	Sinceny 1734-1864	B	
Sincheny. 8 <sup>m</sup> D		B	J. F. Boussemart (Lille or St. Amand)
S <sup>+</sup> C <sup>+</sup>		F B	
S.C.y S		C:BM B <sup>c</sup> M	Painter's mark
L.J.L.C. pinxit joseph le carf 1776		D	? Dorez
B.T	Bertrand	L LL	
B	Joseph Bedeau	IV:A: DOREZ 1748	Dorez (1720-50) Faïence and porcelain
S.A .C.S.		P\$	? Lille
⊕	Pierre Jeannot	B	
L.m	L. Malériat	✠ P	Lefebvre et Petit
Gh	Ghail	W \$	


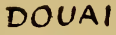
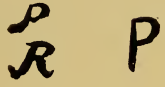


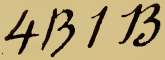






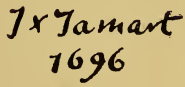

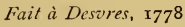

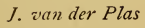




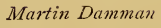
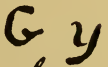

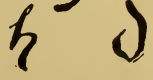



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Valenciennes</b> F. L. Dorez Early 18th cent.	<i>G. viry f. a Moustiers chez Clérissy 1711</i>	<b>Moustiers</b> 1679-1852 Clérissy's factory 1679-1748
	Picard's factory c. 1756	F. V. F.	François Viry fecit c. 1685
	<b>Saint-Amand- les-Eaux</b> 18th cent. marks of Pierre Fauquez	G. V. F.	Gaspard Viry fecit
		<i>Vf Fe</i>	? Fouque successor of Clérissy
		<i>ff. Ef</i>	
			Fouque and Pelloquin 1749-
			Jean Étienne Baron, c. 1750
	Painter † 1815	<i>M. C</i>	
	Dijon 1669-1854	<i>M. C A 1756</i>	
		<i>JA y</i>	
		<i>f<sup>d</sup> F<sup>d</sup></i>	? Ferraud
		<i>Soliua</i>	Painters at Clérissy's 18th cent.
		<i>Miguel Vilax</i>	See also Alcora (p. 90)
		<i>ca</i>	
		<i>Fo Grangel</i>	
		<i>CROS</i>	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
            	<p>Olerys, a painter at Clérissy's factory, started a pottery in 1738. The monogram of O L indicates his work.</p> <p>His factory lasted till 1749, his partner being Langiers.</p> <p>After 1749 he worked as a painter again till 1783.</p> <p>? Ferraud</p> <p>Late 18th cent. ? Achard</p> <p>P. Fournier</p> <p>1778</p>	           	<p><b>Moustiers</b> Guichard c. 1763</p> <p><b>Varages</b> c. 1750 —</p> <p><b>Tavernes</b> c. 1760</p> <p>G. for Gaze</p> <p><b>Marseilles</b> A. Clérissy, 1697</p> <p>? Savy, 1749- The fleur-de-lys after 1777</p> <p>J. G. Robert c. 1750-93</p> <p>Veuve Perrin c. 1760</p> <p>Antoine Bonnefoy</p> <p>J. Fauchiez</p> <p>Jacques Borelli (see p. 21) 1781</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Mouchard</i>	<b>Montauban</b> (1720-1820)	<i>P. B. C.</i>	<b>Nîmes</b>
<i>M. Mat.</i>	Mouchard, 1792		Plautier Boncoirant & Co. 19th cent.
<i>FAZ 1778</i>	D. Lestrade	<i>MB</i>	<b>La Rochelle</b> last half of the 18th cent.
<i>D-L-S</i>	Lapierre	<i>B B</i>	
<i>L</i>	Lapierre et Quinquy c. 1780	<i>B</i>	
<i>Q</i>		<i>E</i>	
<i>Clermond f<sup>d</sup></i>	<b>Clermont-</b> <b>Ferrand</b> 1734	<i>P C</i>	? Pouhet Colin or Chaux
<i>m</i>		<i>E</i>	1783
<i>Samadet</i>	<b>Samadet</b> 1732	<i>J+R-</i>	Jean Roland 1720
<i>St. ardu</i>	<b>Ardus</b> 1736 —	<i>MR</i>	= Manufacture La Rochelle
<i>Pichon f</i>	Pichon, c. 1752	<i>MARAN</i>	<b>Marans</b> 1740-56
<i>D</i>	Dupré, c. 1740	<i>R</i>	
	<b>Montpellier</b> Le Voulant 18th cent.	<i>M</i>	<b>Sceaux</b> 1736-1813 S P = Sceaux Penthièvre. The anchor refers to the Duc de P. high admiral of France
<i>Laurens Basso</i> <i>A Toulouza</i>	<b>Toulouse</b> 1756	<i>SP</i>	
<i>NISMES, 1581</i>	<b>Nîmes</b>		























MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Aprey</b> 1744- Jarry, painter, and others		<b>Rennes</b> Tortia
		<i>Pierre Le Duc</i>	1834
		<i>Morice (Jean)</i>	1834
		<b>IR PALVAD EAV.</b> 1643	<b>Nantes</b>
<i>hirel de choisy pencit</i>	<b>Rennes</b> H. de Choisy 1767		<b>Apt</b> 18th cent.
			<b>Bordeaux</b> Vieillard & Co. 19th cent.
			Lahens and Rateau
<b>CHOISY FT</b>		<b>A MORREINE</b> Poitiers	<b>Poitiers</b> 1752
			Félix Faucon
<b>Bourgoilliz</b> 1776			<b>Quimper</b> (1690-c. 1800)
<i>pinxit baron a rennes</i>	Baron 1772		Pierre Caussy 1749-82
<i>Michel Derennes</i>	1771		A. de la Hubeaudière 1782-
<i>fait a Rennes Rue Hue</i>	1769		
<i>Luc Bouchereau</i>	1780		
<i>Raymond</i>			








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	St. Omer 1751-90		Douai 1780-1820
			Leigh & Co. Cream ware in English style
	Aire 1780 —		
	? Prudhomme		
	Vron late 18th cent. Verlingue		
			Houzé, de l'Aul- noit & Co. 1784 followed by Halsfort in 1788
	? Vron		
	Desvres		
			
	Dupré-Poulaine 1732 —		
			1799-1803
			Castillon late 18th cent.
			Épinal 1760 —
			Premières J. Laval 1783 —
			St. Paul 18th and 19th cent.


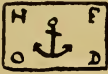







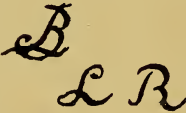












MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<b>CREIL</b>	<b>Creil</b> 1794 — Cream ware		<b>Bourg la Reine</b>
 <b>PARIS</b>	Monogram of Stone, Coquerel and Legros, agents in Paris c. 1830 imp.		<b>Tours d'Aigues</b>  18th cent.
<i>Angoulême anno, 1770</i>	<b>Angoulême</b>		  c. 1753
	<b>Casamène</b> Early 19th cent. (near Bebançon)	<b>Bergerac</b>	<b>Bergerac</b>
<b>CAMBRAY</b>	<b>Cambray</b>		<b>Renac</b> 18th cent.
<b>EPERNAY</b>	<b>Epernay</b> 17th and 18th cent.	<i>Courcelles</i>	<b>Courcelles</b> (Maine), c. 1783
<b>JEAN GAUTIER</b>	<b>Vauvert</b> (near Nîmes) c. 1736	<i>Saint Longe</i>	<b>Saint Longe</b> Late 18th cent.
<i>fait a Martres</i>	<b>Martres</b> 1775	<i>Lacouves Gallet de Lignon</i>	<b>Lignon</b> 1787. Copy of Palissy ware
	<b>Goult</b> 1740 —		<b>Orleans</b>  1753 —
<i>a Moulins</i>	<b>Moulins</b> 18th cent.	<b>TEUH</b>	<b>Forges les Eaux</b> 18th cent. imp.
<i>Chollet fecit de Moulain</i>	  1742	<b>FORGES</b>	
<b>Bl a R</b> <b>BR OP</b>	<b>Bourg la Reine</b>  18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D V	? Mennecey or Rouen 18th cent.		<b>Langeais</b> Landais 19th cent. Style of Palissy
<i>Claude Pelisie</i> 1726	<b>Val Sous Meudon</b>	<i>L'italienne</i>	near Beauvais late 18th cent.
<i>M. Sansont</i> 1738			<b>Batignolles</b> 19th cent. Lessorre
<i>d'Entoine</i> <i>d'engle fontaine</i>	<b>Englefontaine</b>		
CHANTILLY	<b>Chantilly</b> 18th cent.		<b>Rubelles</b> (Seine et Marne) 1836-58
	M. Aaron 1845 ——— porcelain	A. D. T.	Baron de Tremble 1856 ———
MA	<b>Mathaux</b> (Champagne) 1751-1800	<i>Manufacture de Saint Clément</i>	<b>Saint Clément</b> 1757 ———
M	<b>Ognes</b> (Aisne), 1748-82	GALLE NANCY	19th cent.
CH	<b>Limoges</b>	<i>Geoffroi</i>	<b>Gien</b> 19th cent.
<i>A Limoges</i> 1741	<b>Tours</b>		Geoffroi pr. and imp.
<i>Fait a tours</i> 1782			<b>Bayeux</b> 1810 ——— porcelain
LOVIS LIAVTE	Avisseau c. 1855	<i>Saint Amans</i>	<b>Lamarque</b> 1835-58
<i>avisseau a tour</i>	imitations of Palissy ware	3 P	<b>Meudon</b> 18th cent.
			














MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEVRES	<b>Sèvres</b> late 18th cent. Lambert, Levasseur, Clavareau c. 1806— <b>Voisinlieu</b> initials of J. Ziegler (in a double quartrefoil). 19th cent. imp.	<i>Vve. Dumas</i>	<b>Paris</b> 1834-62
		<i>Pull</i>	Pull, c. 1850 Style of Palissy
			Th. Deck 1859 —
<i>Pajou, 1787</i>	<b>Paris</b> terracotta		V. Barbizet 1850 — Style of Palissy
<i>Claude Remy</i>	„ C. Remy 1817		<b>Vincennes</b> 1767-71 Hannong : faïence
OLLIVIER A PARIS	Rue Roquette late 18th cent.		
<i>Masson</i>	formerly Olivier 19th cent.		
	J. Petit, at Belleville 1770 — Porcelain		
	M. Gille 1845 — Porcelain biscuit imp.		
PASCAL	F. M. Pascal		
	c. 1850 —		
	J. Devers 19th cent.		




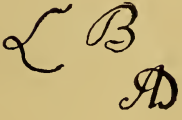


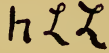
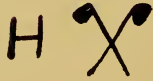
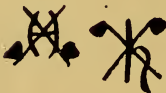


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>* AP</p>  <p>4 S.C T</p> <p>CM. 12 + B.B.</p> <p>UL+ +I+ +</p> <p>S. P. E.</p> <p>F+ M+</p> <p>D D</p> <p>E LL</p>  <p>fait par Lebrun à Lille</p> <p>Lille W</p>	<p><b>Paris</b> ? Reverend 1664 — s. p.</p> <p><b>Saint Cloud</b> late 17th cent. — c. 1773 s. p. p. in blue</p> <p>Trou 1712 — p. in blue and inc.</p> <p>p. in blue</p> <p><b>Lille</b> 1711 — s. p. Dorez. p. in blue</p> <p>Leperre Durot 1784 h. p. under patronage of the Dauphin</p> <p>p. in black</p>	<p>VALENCIEN</p>     <p>L. B.</p>    <p>Chantilly</p> <p>D.V. 2 DV</p> <p>D, V f</p> <p>DC, O</p>	<p><b>Valenciennes</b> 1785-97 h. p.</p> <p>Fauquez and Vannier</p> <p>Fauquet and Lamoninary. p. in blue</p> <p>p. in red</p> <p><b>Chantilly</b> 1725-89 s. p.</p> <p>p. in red or gold</p> <p><b>Mennecy</b> Duc de Villeroys 1735-73 s. p.</p> <p>p. in blue or inc.</p>












MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BR	<b>Bourg-la-Reine</b> 1774-89 s.p. inc.		<b>Orléans</b> 1753-70 Soft paste
OB ≠	? Bourg-la-Reine	 	1770 — hard paste. p. in blue
S·X	<b>Sceaux</b> 1749 — s.p. inc.	 St	Inc.
SX	p. in blue	B G	Bourdon c. 1788 G = ? Gérault
Anchor	Under patronage of the High Admiral, Duc de Penthièvre. Hence the anchor and S. P. = (Sceaux Penthièvre)	 C	
S.P			1790-1811
AR I AA	<b>Arras</b> c. 1782-88 s.p. p. in blue	BL	Le Brun 1808-11
P E Pellencé 1770	<b>Etiolles</b> 1768 — Pellevé s.p. and h.p. inc.	XX.	<b>Bordeaux</b> 1770 — Verneuille
MP		B..	<b>Boissette</b> 1778. h.p. p. in blue
R R	Monnier 1786 —	C.D C.D.	<b>Limoges</b> h.p. 1783 — Grellet (1783-88)
R	<b>Marseilles</b> J. G. Robert c. 1777 h.p.  p. in blue	 LIMOGES J.A	? Alluaud 1788 —

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CAEN	<b>Caen</b> 1798-1808. h.p. st. in red	<b>MAP</b>	<b>Paris</b> h.p. <i>Faubourg</i> <i>St. Antoine</i> 1773 — Morel
<i>Le françois</i> à <i>Caen</i>			
	<b>Boulogne</b> Haffringue 19th cent. h.p.		<i>Rue de la</i> <i>Roquette</i> Souroux 1773-84
	<b>St. Amand- les-Eaux</b> 19th cent. h.p. and s.p.	 	<i>Fabrique de la</i> <i>Courtille</i> 1773 — Locré.
	<b>Montreuil</b>  19th cent. h.p.	 	with letters R, X, W, H, etc. inc.
	<b>Choisy-le-Roy</b>  c. 1780 h.p. pr.		Locré and Russinger 1784-94
	<b>Paris</b> h.p. Le Comte de Brancas Lauraguais c. 1758. <i>Faubourg, St.</i> <i>Lazare</i> 1769-1810. Mark of P.A. Hannong 1772-75. Cypher of Charles Philippe Comte d'Artois, patron. p. in gold	  	" Pouyat and Russinger c. 1800 —
 		 	<i>Rue de Reuilly</i> Lassia 1774-c. 1800
		 	Chanou
			<i>Rue du Petit</i> <i>Carousel</i> 1775 —



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
   <i>Moitte</i> M GROSSE L'ISLE SAINT DENIS   A. Housel.  Rue Thirou a Paris. MANUFRE de Mer le Duc d'Angouleme MANUFRE de MM Guerhard et Dihl à Paris	Paris h.p. <i>Clignancourt,</i> 1775-c. 1790 founded by P. Deruelle under the patronage of Monsieur, the King's eldest brother. p. in blue, gold, and red De Moitte who succeeded Deruelle <i>L'isle Saint Denis</i> c. 1780 Fabrique de la Reine, <i>Rue Thiroux,</i> 1778 — p. in blue and red : founded by Leboeuf. Cypher of Queen Marie Antoinette. Managed by Guy and Housel after the Revolution	<i>Dibl.</i>   N... a Paris <i>nast a paris</i> NAST DARTE M Royal      B Potter 42 PB EB	Paris h.p. <i>Rue de Bondy.</i> p. in blue Monogram of G.A. <i>Rue de Popin-</i> <i>court, 1780 —</i> Bought by Nast in 1783 In gold M. Darté fl. 1812 <i>Pont-aux-Choux</i> 1784-c. 1806 Cypher of Louis Philippe, the patron, and monogram MJ of the Director Monogram of J. B. Outrequin de Montarcy 1786 — <i>Rue de Crussol,</i> 1789, founded by Potter, an Englishman p. in blue





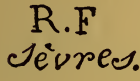

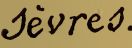

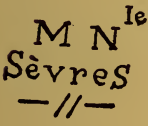






MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>La Seinie</b> c. 1774-94 h.p. (near Limoges)		<b>Paris</b> h.p. Feuillet 19th cent.
FLEURY	<b>Paris</b> h.p. St. Denis late 18th cent.		<i>Belleville.</i> Jacob Petit 1790 onwards. p. in blue
PONTEINX	<b>Ponteinx</b> 1790-c. 1810 (Landes)		
	<b>Paris</b> h.p. <i>Gros Caillou.</i> J. L. Broillet 1762-69 A. Lamarre 1773-		<b>Vincennes</b> h.p. cypher of the patron Louis Philippe, Duc de Chartres, 1767-86
F. D. HONORÉ	<i>Boul<sup>d</sup> St. Antoine</i> 1785		Hannong
F. M. HONORÉ			? Hannong and Lemaire. p. in blue
R. F. DAGOTY			
DAGOTY ET HONORÉ			
FABRIQUE DE L'IMPERATRICE P. L. DAGOTY	<i>Boul<sup>e</sup> Poissonière</i> 1780		
<i>le Bon halley</i> I.	? Paris. In gold		
<i>Monginot</i>	20 <i>Boulevard des</i> <i>Italiens</i>		<b>Vincennes</b> s.p. (1740-56) ? painter's name c. 1750. p. in red. Incised on Vincennes porcelain, 1753
C. H. PILLIVUYT <i>Manufacture de Foëscy</i>	Pillivuyt & Co. 1817- also at Foëscy		
<i>Schoelcher</i>	<i>Faubourg</i> <i>St. Lazare</i> early 19th cent.		

















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Sèvres</b> inc. marks on biscuit porcelain. Fernex or Falconet	<i>Brachard aîné</i>	<b>Sèvres</b> 1823
<i>M. G.</i>			1806 initials of repairer
	Brachard father and son	<i>h. B</i>	
<i>Por</i>	? Bourdus		<b>Vincennes</b> (1740-56) soft paste. p. in blue
	Liance		
<i>R L</i>	? Robert le Lorrain		1753
	Le Riche		<b>Sèvres</b> (1756 onwards) 1756. soft paste made exclusively till 1769, and as well as hard paste till c. 1804; after which hard paste almost entirely.
<i>L R</i>			1777. p. in blue
<i>Pagou</i>	1771		1772 on hard paste porcelain from 1769
<i>T</i>	? Tristan, 1769		
<i>P</i>	? Perrotin, 1774		
<i>BO</i>			
<i>BD</i>			
<i>A. B 6 n F</i>	Alexandre Brachard		






Letters, marks, and numbers indicating the year in which Vincennes and Sèvres porcelain was decorated.

A denotes the year 1753	AA denotes the year 1777	T9 denotes the IX year 1801
B " " 1754	BB " " 1778	X X " 1802
C " " 1755	CC " " 1779	11 " XI " 1803
D " " 1756	DD " " 1780	÷ " XII " 1804
E " " 1757	EE " " 1781	⦚ " XIII " 1805
F " " 1758	FF " " 1782	⦚ " XIV " 1806
G " " 1759	GG " " 1783	7 denotes the year 1807
H " " 1760	HH " " 1784	8 " " 1808
I " " 1761	II " " 1785	9 " " 1809
K " " 1762	KK " " 1786	10 " " 1810
L " " 1763	LL " " 1787	oz " " 1811
M " " 1764	MM " " 1788	dz " " 1812
N " " 1765	NN " " 1789	tz " " 1813
O " " 1766	OO " " 1790	qz " " 1814
P " " 1767	PP " " 1791	qn " " 1815
Q " " 1768	QQ " " 1792	sz " " 1816
R <sup>1</sup> " " 1769	RR " " 1793	ds " " 1817
S " " 1770		
T " " 1771		
U " " 1772	Letters denoting the year fell into disuse during the time of the Revolution, and between 1793-1800 such marks were rare. From 1801 the following signs were used.	From 1818-1834 the year was indicated by the last two figures of the date, <i>e.g.</i> 18 denotes 1818 19 " 1819 and so on. After 1833 the date is given in full.
V " " 1773		
X " " 1774		
Y " " 1775		
Z " " 1776		

<sup>1</sup> To recall the comet of 1769 some of the decorators substituted the mark  for the date letter R.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 Sèvres.	Sèvres 1792-1804 p. in blue and lilac		Sèvres Louis XVIII. 1814-24 the two last numbers of the year added from 1814. pr. in blue
 Sèvres	The First Republic		
 Sèvres.	p. in blue		Charles X. 1824-28. pr. in blue
 Sèvres.	1800-2 p. in gold and colours		
	1803 to May 8th 1804. Consular period		
	First Empire 1804-9. st. in red		1829-30
	1810-14. pr. in red		1829-30
			Louis-Philippe 1830









MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Sèvres</b> Louis Philippe 1831-34 pr. in blue		<b>Sèvres</b> Second Republic 1848-52 pr. in red
	cypher of Louis Philippe		
			
	pr. in green		Second Empire 1852-4. pr. in red
	marks on wares destined for the Royal Châteaux. pr. in red		T=tendre, with reference to a soft paste made temporarily
			1854-70
			
			Third Republic 1880-89. pr. in red
			1890-













































MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	1871 in red. The cut indicates a spoilt piece		Marks and monograms of painters, decorators, and gilders at Sèvres.
	1900 in green		ALONCLE, birds, etc. 1758-81
	1900-2 in red to indicate the gilding		ANDRÉ, Jules, landscapes, 1843-69
	1902-4 in red		ANTEAUME, landscapes, etc. 1754
	1848 on porcelain made for Ministers pr. in red		APOIL, Alexis, figure subjects 1845-64
			APOIL, Mme., figures, 1864- 1894
	1898-1904 on porcelain made for various Embassies		ARCHELAIS, decorator, 1865-1902
			ARMAND, birds, etc., 1745- 1746
			ASSELIN, portraits, etc., 1750-94
			AUBERT aîné, flowers, 1754-
			AUVILLAIN, ground colours 1877-
			AVISSE, decorator, 1850- 1884
			BAILLY fils, flowers, 1750- 1800
			BALLANGER, decorator, 1902
			BARBIN, decorator, 1824-39
			BARDET, flowers, 1751-1800
			BARRAT, bouquets, etc., 1780-91
			BARRE, detached bouquets, 1780-91
			BARRÉ, flowers, 1846-81
			BARRIAT, figures, 1852- 1883



























































































MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BD.	BAUDOIN, ornaments, 1750—	B	BOULANGER, flowers, 1754-1800
Y	BECQUET, flowers, etc., 1748-	§	BOULANGER fils, subjects, 1770-81
B	BELET, E., flowers, etc., 1878-1900	Br	BRACHARD, sculptor
B	BELET, L., decorator, 1879-	By	BRÉCY, decorator, 1880-
B.r.	BÉRANGER, figures, 1807-1846	Bn	BULIDON, bouquets, 1745-1792
G.	BERTRAND, bouquets, 1750-1800	MB	BUNEL, Mme., flowers, 1778-1817
B	BIEUVILLE, decorator, 1877-	y	BUTEUX père, flowers, 1756-1786
★	BIENFAIT, gilding, 1756-	9.	BUTEUX fils aîné, flowers, 1773-1822
T.	BINET, bouquets, 1750-1800	△	BUTEUX fils jeune, subjects, 1780-94
Sc	BINET, Mme. (née Chanou), flowers, 1750-1800	Bx	BUTEUX, flowers, after 1800
B	BLANCHARD, decorator, 1811	X	CABAU, flowers, 1848-84
AB	BLANCHARD, A., decorator, 1878-1900		
MB	BOCQUET, decorator, 1902-	△	CAPELLE, borders, 1745—
B.C	BOITEL, gilding, 1797-1822	C.F	CAPRONNIER, gilding, 1800
B	BONNUIT, decorator, 1858-1894	9	CARDIN, bouquets, 1749-
🦉	BOUCHER, flowers, 1754-	5.	CARRIER, flowers, 1752-
🌳	BOUCHET, landscapes, etc., 1757-93	C.	CASTEL, landscapes, etc., 1750-1800
LB.	BOUCOT, flowers, etc., 1785-91	Cc	CATTEAU, decorator, 1902-1904
y.	BOUILLAT, flowers, etc., 1800-11	*	CATON, subjects, etc., 1753
B	BOULLEMIER, gilding, 1822-1841	S	CATRICE, flowers, etc., before 1800
FB	BOULLEMIER aîné, gilding, 1822-41	IC	CÉLOS, decorator, 1865-1894
Bf	BOULLEMIER fils, gilding, 1802-12	ch.	CHABRY, subjects, etc., 1749






















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>J.D.</i>	CHANOU, Mme. (née Durosey), flowers, before 1800	<i>CD</i>	DEVELLY, landscapes, etc., 1813-48
<i>c.p.</i>	CHAPUIS aîné, flowers, etc., before, 1800	<i>D</i>	DEVICQ, decorator, 1880-
<i>j.c.</i>	CHAPUIS fils, bouquets, before 1800	<i>Dh</i>	DEUTSCH, decorator, 1805-1817
<i>LC</i>	CHARPENTIER, decorator, after 1800	<i>D.I.</i>	DIDIER, decorator, 1819-1845
<i>F.C.</i>	CHARRIN, Mme., subjects, etc., after 1800		DIEU, Chinese subjects gilding, before 1800
	CHAVAUUX père, gilding, 1752-	<i>EP</i>	DOAT, sculptor, 1878-
<i>j.n.</i>	CHAVAUUX fils, gilding, etc., 1770-83	<i>K</i>	DODIN, figures, etc., 1754-1803
<i>§</i>	CHEVALLIER, flowers, 1755	<i>DR</i>	DRAUD, Chinese figures and gilding, before 1800
	CHOISY, de, flowers, etc., 1800-1817	<i>EB</i>	DROUET, decorator, 1879-
	CHULOT, flowers, etc., 1755	<i>D.T.</i>	DROUET, flowers, 1828
<i>C.M.</i>	COMMELIN, bouquets, before 1800		DUBOIS, flowers, etc., 1756-
<i>C.C.</i>	CONSTANT, gilding, 1804-1815	<i>AD.</i>	DUCLUZEAU, Mme., figures, etc., 1818-48
<i>C.T.</i>	CONSTANTIN, figures, 1823-1845	<i>Dy</i>	DUROSEY, gilding, 1802-27
	CORNAILLE, flowers, 1755-1793	<i>D.</i>	DUSOLLE, bouquets, before 1800
<i>K.</i>	COURCY, de, figures, 1866-1886	<i>DT</i>	DUTANDA, bouquets, before 1800
<i>C.</i>	COUTURIER, gilding, 1783-	<i>LD</i>	EAUBONNE, d', decorator, 1904
<i>C</i>	COURSJET, decorator, †1886	<i>E</i>	ESCALLIER, Mme., decorator, 1874-88
<i>A</i>	DAMMOUSE, figures, etc., 1862-80		EVANS, birds, insects, etc., 1752-
<i>A</i>	DAVID, decorator, 1852-1882	<i>F</i>	FALOT, birds, insects, etc., before 1800
<i>D.F.</i>	DAVIGNON, landscapes, 1814	<i>HF</i>	FARAGUET, Mme., figures, 1856-70
<i>D.F.</i>	DELAFOSSÉ, figures, 1805-1815	<i>F</i>	FICQUENET, flowers, 1864-1881
<i>D.P.</i>	DESPERAIS, decorator, 1794-1822		FONTAINE, miniatures, etc., 1752
<i>DG</i>	DERICHSWEILER, G., decorator, 1858-84		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	FONTAINE, flowers, 1827-1857		GOMERY, flowers, 1756
	FONTELLIAU, gilding, 1753-		GOUPIL, figures, 1863-79
	FOURÉ, flowers, before 1800		GRÉMONT, bouquets, 1770-1781
	FOURNERIE, decorator, 1903		GRISON, gilding, 1749
	FOURNIER, decorator, 1878-		GUILLEMAIN, decorator, after 1800
	FRAGONARD, figures, etc., 1847-69		HALLION, E., landscapes, 1884
	FRITSCH, figures, etc., 1763-1765		HALLION, Fr., gilder, 1866-1895
	FROMENT, figures		HENRION, bouquets, before 1784
	FUMEZ, bouquets, 1777-1801		HÉRICOURT, bouquets before 1800
	GANEAU fils, gilding, after 1800		HILKEN, figures, etc., before 1800
	GAUTHIER, landscapes, etc., 1787-91		HOURY, flowers, 1747-55
	GÉBLEUX, decorator, 1883-		HUARD, decorator, 1811-1846
	GÉLY, decorator, 1851-1888		HUMBERT, figures, 1862-1870
	GENEST, figures, 1752		HUNY, flowers, 1791-99
	GENIN, flowers, etc., 1756		JARDEL, decorator, 1886-
	GEORGET, figures, etc., 1802-23		JOYAU, bouquets, before 1800
	GÉRARD, subjects, before 1800		JUBIN, gilding, before 1800
	GÉRARD, Mme. (née Vautrin), flowers, before 1800		JULIENNE, renaissance ornaments, after 1800
	GIRARD, Chinese figures, before 1800		LAMBERT, flowers, 1864-96
	GOBERT, figures, 1852-91		LANGLACÉ, landscapes, 1813-44
	GOBLED, decorator, 1902-		LA ROCHE, flowers, before 1800
	GODIN, gilding, 1808-28		LASSERRE, decorator, 1896-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	LATACHE, gilding, after 1800		MAUGENDRE, sculptor, 1881-86
	LE BEL ainé, figures, etc., before 1800		MAUSSION, Mme. de, figures 1860-70
	LE BEL jeune, bouquets, 1780-93		MÉRAULT ainé, decorator, 1754-91
	LE BEL, landscapes, 1804-1844		MÉRAULT jeune, bouquets, 1786-89
	LÉANDRE, subjects, left in 1785		MÉRIGOT, decorator, 1848-1884
	LECAT, ground colours, 1872-		MEYER, A., figures, 1863-1871
	LECOT, Chinese subjects, before 1800		MICAUD, flowers, 1759
	LEDoux, landscapes, etc., 1758		MICAUD, gilding, 1792-1812
	LÉGER, decorator, 1902-		MICHEL, bouquets, before 1800
	LE GUAY, gilding, 1748		MILET, O., decorator, 1862-1877
	LE GUAY, figures, etc., 1778-81		MIMARD, decorator, 1884-
	LE GAY, decorator, 1866-1884		MOIRON, bouquets, 1790-1791
	LEGUAY, miniatures, etc., 1772-1817		MOUGENOT, flowers, 1754
	LEGRAND, gilding, after 1800		MOREAU, gilding, 1809-15
	LEROY, gilding, 1864-88		MORIN, naval and military subjects, 1754
	LEVÉ pere, flowers, etc., 1754		MORIN, gilding, 1888-
	LEVÉ, F., flowers, etc., before 1800		MORIOT, figures, 1830-48
	LIGNÉ, decorator, 1883-		MUTEL, landscapes, 1754
	LUCAS, decorator, 1878-		NIQUET, bouquets, left in 1792
	MAQUERET, Mnie. (née Bouillat), flowers, before 1800		NOËL, flowers, etc., 1755
	MARTINET, flowers, 1861-1878		NOUAILHIER, Mme. (née Durosey), flowers, before 1800
	MASSY, flowers, 1779-1806		QUINT, Ch., decorator, 1879-82

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	QUINT, E., coloured grounds, 1888-93		QUENNOY, decorator, 1902
	QUINT, Em., coloured grounds, 1877-89		RAUX, bouquets, before 1800
	PAILLET, figures, 1882-88		RÉGNIER, F., figures, 1820-1866
	PARPETTE, flowers, etc., 1755		RÉGNIER, H., figures, 1825-1870
	PARPETTE, Mme., flowers, etc., 1794		RÉJOUX, gilding, 1862-90
	PARPETTI, Mme., L., flowers, 1789-1825		RENARD, E., decorator, after 1800
	PAJOU, sculptor, 1750		RENARD, H., decorator, 1881
	PELUCHE, decorator, 1880-		RICHARD, Em., flowers, 1869-1900
	PETIT, flowers, 1756		RICHARD, E., flowers, 1838-1872
	PFEIFFER, bouquets, before 1800		RICHARD, F., decorator, 1848-78
	PHILIPPINE aîné, subjects 1780-91		RICHARD, S., decorator, 1832
	PHILIPPINE, flowers, 1787-1791		RICHARD, L., decorator, 1902
	PIERRE aîné, flowers, before 1800		RICHARD, P., gilding, 1849-1881
	PIERRE jeune, bouquets, before 1800		RIOCREUX, I., landscapes, 1824-49
	PIHAN, decorator, 1888-		RIOCREUX, D., flowers, 1807-72
	PITHOU aîné, subjects, before 1800		ROBERT, P., landscapes, 1806-43
	PITHOU jeune, figures, etc., before 1800		ROBERT, Mme., flowers, after 1800
	PLINE, gilding, 1831		ROBERT, J. F., landscapes, 1806-12
	PORCHON, gilding		ROCHER, figures, etc., 1758
	POUILLOT, bouquets, before 1778		ROSSET, landscapes, 1753
	POUPART, landscapes, 1815-45		ROUSSEL, bouquets, before 1800
	PREVOST, gilding, 1754		ROUSSEL, figures, 1842-72

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	SANDOZ, decorator, 1890-		TROYON, decorator, 1802-1817
P.S.	SCHILT, L., flowers, 1822-55		ULRICH, decorator, 1889-1904
S.h.	SCHADRE, birds, etc., before 1800		VAUDÉ, gilding, etc., 1753
	SIEFFERT, figures, 1883-88		VAVASSEUR, arabesques, 1753
E.S.	SIMARD, decorator, 1883-		VIEILLARD, decorator, 1752-90
	SINSSON, flowers, 1780-95		VIGNOL, decorator, 1883-
SSp	SINSSON, flowers, 1820-25	2000	VINCENT, gilding, 1752-91
	SIoux aîné, bouquets, 1752-1792		WALTER, flowers, 1832-82
O	SIoux jeune, flowers, 1752-1792		WEYDINGER, gilding, c. 1814
	SOLON, M., figures, etc., 1862-71		XROWET, flowers, etc., 1750
S.W.	SWEBACH, landscapes, 1806-1814		YVERNEL, landscapes, etc., 1750
	TABARY, birds, 1754	<b>Decorators who signed in full</b>	
	TAILLANDIER, bouquets, 1753-90	ANDRÉ, J., landscapes, 1843-1869	
...	TANDART, flowers, 1755	BALDISSERONI, figures, 1865-1879	
	TARDI, bouquets, 1757-95	BARRIAT, decorator, 1852-1883	
....	THÉODORE, gilding, before 1800	BÉRANGER, J., figures, 1807-1846	
J	THÉVENET père, flowers, etc., 1745	BOIS, Th. du., sea subjects, 1842-1848	
jt.	THÉVENET fils, decorator, 1752	BOQUET, landscapes, 1804-1814	
J.C.	TRAGER, J., flowers, etc. 1841-73	BOQUET (Mlle. Virginie), landscapes, 1835-1863	
H	TRAGER, H., decorator, 1887-	BUCQ (Le), landscapes, 1843	
I	TRAGER, L., decorator, 1888-	BULOT, flowers, 1862-1883	
	TRISTAN, decorator, 1879-1882	BRUNEL, figures, 1863-1883	
		CABAU, C., flowers, 1848-1884	
		CÉLOS, J., decorator, 1865-1894	
		COOL (Mme. de), figures, 1870	
		COURCY (de), figures, 1866-1884	

DEGAULT, figures, 1808-1817  
 DEMARNE, subjects, 1808-1814  
 DEMARNE (Mlle. Caroline), landscapes,  
 1822-1825  
 DENOIS (Mlle. Jenny), portraits, 1820  
 DESBOIS, sculptor, 1886-1887  
 DEVELLY, C., landscapes, 1813-1848  
 DIDIER, decorator, 1819-1845  
 DUCLUZEAU (Mme. Adelaïde), portraits,  
 1809-1848  
 DUFRESNE, Henry, figures, 1862  
 FONTAINE, flowers, etc., 1850  
 FRAGONARD, Th., subjects, 1847-1869  
 FROMENT DELORMEL, Eug., figures,  
 1853-1884  
 GALLOIS (Mme.), figures, 1871  
 GARNERAY, L., sea subjects, 1838-1842  
 GÉLY, J., figures, 1851-1888  
 GEORGET, figures, 1803-1806  
 GODDÉ, enamels and reliefs, 1861-1863  
 HAMON, figures, 1849-1854  
 JACCOBER, flowers and fruit, 1818-1848  
 JADELOT (Mme. S.), subjects, 1864-1871  
 JAQUOTOT (Mme. Victoire), portraits,  
 1801-1842  
 LABBÉ, flowers, 1847-1853  
 LAMARRE, landscapes  
 LAMBERT, landscapes, 1858  
 LASSERRE, decorator, 1896-  
 LAURENT (Mme. Pauline), figures, etc.,  
 1850

LANGLACÉ, landscapes, 1807-1844  
 LANGLOIS (Polyclès), landscapes, 1847-  
 1872  
 LEBEL, portraits, etc., 1804-1844  
 LEGUAY, subjects, figures, 1778-1840  
 LESSORRE, figures, 1834  
 LYNBYE, landscapes, 1841-1842  
 MERIGOT, F., flowers, etc., 1848-1888  
 MEYER-HEINE, figures, 1862-1868  
 MORIOT, figures, portraits, 1830-1848  
 PARENT, L.-B., figures, 1816  
 PHILIP, enamels, 1847-1877  
 PHILIPPINE, still life, 1785-1840  
 POUPART, A., landscapes, 1815-1845  
 RÉGNIER, landscapes, 1836-1870  
 RICHARD, E., decorator, 1858  
 ROBERT, landscapes, 1806-1843  
 RODIN, sculptor, 1881-1883  
 ROUSSEL (P.-M.), figures, 1848-1872  
 SCHILT (L.-P.), flowers, 1822-1855  
 SCHILT (Abel), figures, 1847-1880  
 SOLON (Mlle. L.), figures, 1862-1871  
 SWEBACH, landscapes, etc., 1806-1814  
 TRAGER, J., birds, etc., 1841-1873  
 TREVERRET (de), figures, 1819  
 TRISTAN, figures, 1863  
 TURGAN (Mme. Constance), portraits,  
 1834  
 VAN OS, flowers and fruits, 1811-1814  
 VAN MARCK, subjects, 1825-1862  
 VERDIER, J., designer, vers, 1890

## SPAIN AND PORTUGAL

THE manufactory of a tin-enamelled earthenware decorated in blue, manganese and green, or in blue and lustre pigment, or in lustre alone, flourished in Spain from an early date, and was most probably introduced by the Moors. Manises and Valencia were centres of the industry, which was at its best in the fifteenth and sixteenth centuries. In the seventeenth century several Italian potters settled in Spain, and introduced the manufacture of their, then decadent, maiolica there. Later, when French faïence was at its height, some French potters removed to Spain, so that during the seventeenth and eighteenth centuries tin-enamelled wares were made at Alcora, Talavera, and elsewhere, some of which recall the later styles of Italian maiolica, while others resemble French faïence. Wall-tiles with elaborate geometrical patterns of Moorish origin, known as *azulejos*, were largely made in Spain from early times, and formed a special industry.

Porcelain was manufactured in due course in the eighteenth century, the most important factory being that of Buen Retiro, near Madrid, founded in 1760 by the help of workmen and moulds removed from Capo-di-Monte, Naples. The ware was at first a soft paste, but after 1780 a harder magnesian porcelain was made.

Clever copies of Palissy ware and the mottled earthenwares of Staffordshire are made by Mafra, at Caldas, in Portugal.



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Hispano-Moresque pottery 15th cent. Valencia	A AL CO AZ CROS P.c	<b>Alcora</b> Pottery and porcelain 18th cent.
	"	ALCORA ESPANA Soliva	
	15th cent.	FABRICA REAL DE ALCORA ANO 1735	
	c. 1480	CHRIS-OVALEROS	
	? Manises 1610 (and a hand in a circle)	MOX Fo Fev VC <sup>o</sup>	Painters' marks
	Puente de Arzobispo 16th and 17th cent.	J Albarez f.	<b>Talavera</b> 17th and 18th cent.
Arzobispo		S ★ L	<b>Seville</b> 19th cent.
	<b>Alcora</b> 18th cent.	De la Real Fabrica de Azulejos de Valencia	1836
		Soc de Juana Zamore	? Valencia, 1786
		Real Fabrica de D <sup>o</sup> Maria Salvador	<b>Disdier</b> 1808



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Seville Early 19th cent.	<u>UIANNA</u> 	Viana de Castello 18th cent.
		Rossi 1785	Coimbra
VEGA	Valladolid ? 18th cent.	MAIRA  CALDAS	Caldas c. 1870 Imitations of Palissy ware
	Sargadelos 19th cent.	IAG 	Lisbon c. 1833
	Segovia 19th cent.		Buen Retiro (Madrid) 1760-1804. Soft paste till about 1780, and afterwards a hard hybrid porcelain
	Portugal		p. in blue and imp.
	Porto Pottery of Massarellas 1738-1833		
M. P.	Miragaia c. 1755		
MIRAGAIA			
	Rato 18th cent.		


























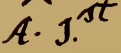







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Giuseppe Fumo	Buen Retiro Porcelain	22	Buen Retiro 1804-8
Carl* Gr		S R	
G 97		V M	
JOSEPH GRICCI <sup>r</sup>	c. 1763	Velazq <sup>z</sup>	
* F	c. 1803	NA J. L. HAGRAN DE J. M. PEREIRA	Portugal Lisbon J. Ferreira 19th cent.
O-		LISBOA 1793	Lisbon
			Vista Alegre 1790-
N. D.		V. A.	
			
R F E PORCELANA E S M C	1804-8		Malta c. 1844 Stoneware
			
			





























## THE BRITISH ISLES





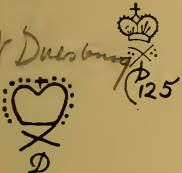

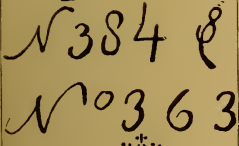


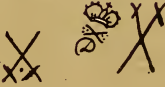
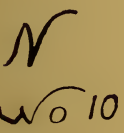

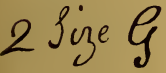




VARIOUS attempts to make porcelain in the neighbourhood of London culminated in factories of Bow and Chelsea, both of which were active as early as 1745. The ware was a soft-paste porcelain, the secret of which had been learnt, no doubt, from French potters. Shortly after 1750 other factories sprung up at Derby, Worcester, Lowestoft, Longton Hall, Bristol, and Liverpool. All the early English porcelains were varieties of soft-paste, some distinguished by the admixture of bone-ash, and others by that of steatite. The only true hard-paste porcelain was made of Cornish materials at Plymouth from 1768-70 and at Bristol from 1770-81. The English porcelains continued to vary under fresh experiments till the end of the eighteenth century, when a more permanent mixture was arrived at by Josiah Spode in Staffordshire. This was the modern English porcelain, made chiefly of China clay and China stone from Cornwall, and bone-ash; it combines the strength of hard-paste with some of the soft mellowness of the old soft-paste porcelain. The decoration passed through regular phases, first copying the Chinese white wares, then the blue and white, then the enamelled Japanese porcelain exported from Imari; next came imitations of the Meissen and Sèvres styles, from the rococo to the pseudo-classical; and at the beginning of the nineteenth century the Japan patterns were revived in a very free rendering of the more elaborate "Imari" designs. After this the potters fell back on imitations of the earlier styles until new life was infused into their work at the end of the last century.

Marked specimens of English earthenware are practically unknown before the seventeenth century. It was then that delft or tin-enamelled ware in the Dutch fashion began to be made, chiefly at Lambeth: this industry spread over the country in the eighteenth century, and considerable factories sprung up at Bristol

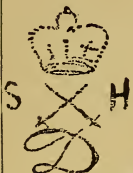

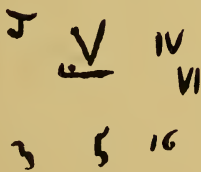
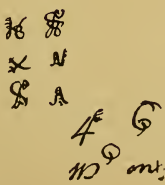






and Liverpool. In Staffordshire and at Wrotham in Kent, in Derbyshire and other places the more English method of decorating earthenware with coloured slips was largely practised, and many of the pieces bear the names or initials of potters as well as those of the destined possessors of the pots. At the end of the seventeenth century salt-glazed stoneware was made by Dwight of Fulham, and at Nottingham, and a fine red stoneware after the Chinese *buccaro* was made by Dwight and by Elers in Staffordshire. Early in the eighteenth century the Staffordshire potters became celebrated for a fine, white, salt-glazed stoneware of remarkable thinness and sharpness which is called "salt-glaze" par excellence. This was followed by a lead-glazed earthenware of creamy-yellow tone perfected by Wedgwood in his Queen's ware about 1760. It was decorated, first with splashes and mottlings of green and brown or brownish-purples, and afterwards by painting in enamel colours. Towards the end of the century numerous earthenwares and stonewares were invented or perfected by Josiah Wedgwood and his contemporaries, *e.g.* jasper wares, black basalt or Egyptian black, cane-coloured stoneware, pearl-ware, etc. ; and in the early nineteenth century a host of iron-stone chinass, improved stone chinass, etc., mostly hard white earthenwares, were invented as cheap substitutes for porcelain. Marks on English pottery are mostly impressed and are often difficult to decipher because the glaze has filled up the hollows of the stamp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	? John Bacon on Bow porcelain inc.		? Bow or Chelsea c. 1750 p. in blue
	<b>Belleek</b> Co. Fermanagh Ireland 1857- Pr.	 	<b>Bristol</b> 1770-81 h.p. The Meissen cross swords borrowed by Champion. p. in blue.
 	<b>Bow</b> 1745-76 s.p. inc.	 	The numbers 1-17 probably indicate different painters.
	p. in red	 	Bone and Stephens are said to have been 1 and 2
		 	
 	p. in blue		Plymouth and Bristol marks combined
 			A leaf painted over the word 'Bristoll' in raised letters
	? Monogram of Th. Frye		Tebo, modeller (see above) inc.
	Tebo modeller inc.	 	
		<b>Bristoll</b>	In low reliefs. Mark of an early factory, c. 1750
	? Bow		<b>Caughley</b> 1772-1814 s.p. p. in blue
			These works were absorbed by Coalport.
			S = Salopian. Disguised numeral resembling an Oriental mark

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
     	<p><b>Caughley</b> 1772-1814 s.p. p. in blue</p> <p>? Caughley</p> <p>Caughley and <b>Coalport</b> 1780 onwards</p> <p>CBD = Colebrookdale</p>	<p><i>Chelsea</i></p>             	<p><b>Chelsea</b> c. 1745-84 s.p. Period I. c. 1745-50 triangle mark inc. Period II. 1750-c. 1753. Anchor in relief on an oval pad Same mark out- lined in red Anchor in blue Period III. c. 1753-8. Anchor in red Period IV. 1759-70. Anchor in gold Roubiliac, sculptor. inc. Early mark copy- ing a Chinese seal p. in red Period V. 1770-84 Chelsea-Derby period, during which Duesbury of Derby owned the works p. in gold and colours</p>
<p><b>SALOPIAN</b></p>       <p>JOHN ROSE &amp; CO. COLEBROOK DALE 1850</p> <p><b>ENGLAND</b>    <b>COALPORT</b> A.D. 1750</p>   <p><i>Coalport</i></p>	<p>Monogram of C. S. with letters C = Caughley, S = Swansea, N = Nantgarw, factories absorbed by Coalport ; used since c. 1860</p> <p>Modern mark pr.</p> <p>Imitation of Sèvres on blue printed ware</p>		



















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 Donovan's Irish Manufacture	Donovan of Pool- beg St., Dublin, decorated Minton and other porcelains c. 1800 p. in red		<b>Derby</b> pr. in red Bloor period 1811-44
	<b>Derby</b> s.p. p. blue 1770-84		pr. in red
	Crown Derby mark painted in colours c. 1782 onwards, Early marks in blue, puce, or gold, later in red		pr. in red
	Incised on figures and vases, pattern numbers and workmen's mark added		on imitations of Sèvres
			Derby porcelain with Meissen mark
	inc.		Rare mark in blue, on porcelain printed by Hold- ship at Derby c. 1764
	inc.		Copy of Chinese tripod mark
	Monogram of Duesbury and Kean, 1795-7 p. in colour		Cocker, figure maker at Derby early 19th cent. and in London c. 1840- inc.
			King Street c. 1850 after the closing of the old factory pr.

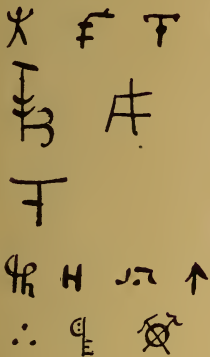

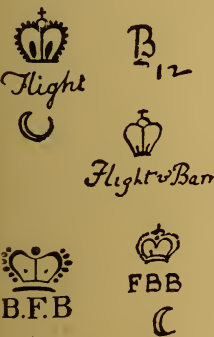












MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  <b>S &amp; G</b> <b>49</b> <b>Shore &amp; Co.</b> <i>Allen</i> <i>Lowestoft</i>  	<p><b>Derby</b>  King St.  c. 1870  Initials of  Stevenson and  S. Hancock  pr. in red</p> <p>Mark of the Royal  Crown Derby  Factory in  Osmaston Rd.  1876-  pr.</p> <p><b>Isleworth</b>  Shore &amp; Goulding  1760-c. 1800  s.p.  p. in colour</p> <p><b>Lowestoft</b>  1757-1802  s.p.  Allen, painter  late 18th cent.</p> <p>Numbers  (7 to 25) and  workmen's mark  on Lowestoft  porcelain.  p. in blue</p> <p>Imitation  Chinese marks.  p. blue</p>	 <i>J. Sadler, Liverpool</i> <i>Sadler, Lip<sup>l</sup></i> <i>Sadler, Lip<sup>l</sup>, enam<sup>l</sup></i> <i>Evans, sculptsit</i> <i>Gilbody, maker</i> <b>HERCULANEUM</b> <b>NANT-GARW</b> <b>C.W.</b> <b>G</b>    <i>Billingsley</i> <i>Mansfield</i>  	<p><b>Lowestoft</b>  copies of  Worcester marks.</p> <p><b>Liverpool</b>  Sadler and Green  printers, 1756-99  (see p. 103)</p> <p>c. 1770</p> <p>Herculaneum  works  c. 1800-41  (see p. 103)</p> <p><b>Nantgarw</b>  China works.  Co. Glamorgan  1811-14 and  1817-19  s.p. mark imp.</p> <p><b>Pinxton</b>  (Derbyshire)  s.p. 1796-1812.  p. in colour</p> <p>? initial of  Billingsley</p> <p>Billingsley  decorated various  wares at Mansfield  in 1801</p> <p><b>Plymouth</b>  h.p. 1768-70.  works removed to  Bristol in 1770  and converted  into the Bristol  China manufactory  in 1773.  p. in blue and  colours</p>













MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <i>Rockingham Works Brameld</i>  BRAMELD	<b>Rockingham</b> Porcelain made by Brameld 1820-42 pr.	  	<b>Staffordshire</b> <i>Stoke-upon-Trent</i> W. Copeland bought Spode's business in 1833 Garrett a partner 1835-47 pr.
 DL J F   <i>Spode</i> <b>SPODE</b>  <i>Spode fclspar Porcelain</i> 	in a wreath <b>Staffordshire</b> <i>Longton Hall</i> Littler & Co. 1752-58 s.p. p. in blue  <i>New Hall</i> c. 1781-1825 s.p.  pr. in red  <i>Stoke-upon-Trent</i> Spode 1797-1833  p. in colours and gold  in a wreath  pr.  Copeland was Spode's London agent and afterwards partner	 M. B. MINTON & BOYLE M. & Co.     DAVENPORT LONGPORT   <i>Warburton's Patent</i> 887  <i>Lane End, July 1787</i> TURNER <i>Turner's Patent</i>	Minton 1796 onwards early marks. p. in colour  Minton and Boyle 1836-42 imp.  Modern mark pr.  <i>Longport</i> Davenport 1794-1887 pr. in red  P. Warburton <i>New Hall</i> patent for print- ing in gold, 1810  W. & J. Turner of <i>Lane End</i> with or without Prince of Wales' feathers. Patent for improvements in porcelain, 1809





MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p><b>MILES</b>    <b>MASON</b></p> <p>M. MASON</p> <p><b>Shorthose &amp; Co</b>  <b>CC</b></p> <p><b>RILEY</b>  <b>1823</b></p> <p>WEDGWOOD</p> <p></p> <p>W. T.  ENGLISH PORCELAIN  J. R. &amp; Co.</p> <p></p> <p><i>Swansea</i></p> <p><b>SWANSEA</b>  </p> <p><b>SWANSEA</b>  </p>	<p><b>Staffordshire</b>  M. Mason at  <i>Lane Delph</i>  c. 1804 pr.  imp.</p> <p><i>Hanley</i>  c. 1820  p. in blue</p> <p><i>Burslem</i>  1814-26  imp.</p> <p>Stencilled in red  or blue, 1805-15  (cf. p. 113)</p> <p>? Ridgway  (see p. 110)</p> <p>Ridgway  1814-55  pr.</p> <p>Early 19th cent.</p> <p><b>Swansea</b>  1814-24  s.p.  p. in red</p> <p>1815-18  imp.</p>	<p><i>Decorated by</i>  SWANSEA  <i>H. Morris</i></p> <p><i>Pardoe, Bristol</i></p> <p>                                              </p>	<p><b>Swansea</b>  Morris continued  to paint porcelain  of various kinds  at Swansea after  1824</p> <p>1809-20  (cf. p. 104)</p> <p><b>Worcester</b>  1751 onwards  s.p.  crescent used  alone from  c. 1751-1793  p. and pr. in blue</p> <p>on painted and  blue printed wares</p> <p>c. 1751-1783.  Imitations of  Oriental marks.  p. in blue</p> <p>Copy of the  Chinese jade  mark</p> <p>Copies of Meissen,  Chelsea, Sèvres,  and Tournay  marks</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p><b>Worcester</b> s.p. Workmen's marks 1751-83</p> <p>Similar marks occur on Lowestoft and Bow porcelains. p. in blue</p>	<p><i>Chamberlains Worcester</i></p> <p>CHAMBERLAIN</p> 	<p><b>Worcester</b> Chamberlain's factory, 1789- 1840</p> <p>With other marks giving the address of the London house</p> <p>pr.</p>
	<p>Flight period 1783-93. The mark FLIGHTS incised occurs rarely.</p> <p>B incised for Barr (1793-1803). Flight &amp; Barr 1793-1807</p> <p>Barr, Flight, and Barr, 1807-13</p>	<p><i>George Grainger Royal China Works Worcester</i></p> <p><i>Grainger Lee &amp; Co Worcester</i></p> 	<p>Grainger's factory 1801-1888</p> <p>pr.</p>
	<p>1851-62. This mark under a crown 1862 onwards. pr.</p> <p>Marks of R. Hancock (1756-74), engraver.</p> <p>The anchor for ? R. Holdship</p> <p>On printed ware</p>		<p>Modern pr.</p>
<p><i>R. Hancock fecit Worcester</i></p> <p><i>R. Worcester</i> </p>  <p><b>O Neale</b> 1769</p>	<p>Painter of animals. (Monogram of JD for John Donald- son, also occurs on vases, c. 1768)</p>	<p><i>Hadley's</i> WORCESTER, England</p>	<p>pr.</p>


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Absolon Yarm <sup>o</sup>	<b>Yarmouth</b> a decorator late 18th cent.		<b>North Hylton</b> 1762—moved to Newcastle in 1817
	<b>Hull</b> 1826-41 pr.		<b>Stockton-on-Tees</b> W. Smith & Co. 1820- pr.
DAWSON & CO. O	<b>Hylton</b> 1800- imp.		
FERRYBRIDGE.	<b>Ferrybridge</b> 1792-early 19th cent.		
F. WEDGWOOD.		W. S. & Co.	
WEDGWOOD & CO.	1796-	QUEENS WARE STOCKTON	
Tomlinson & Co.	1792-96 and 1801-34	W. S. & Co.	also S. & W.
FELL, NEWCASTLE	<b>Newcastle</b> 1817-	WEDGEWOOD	<b>Newcastle</b> St. Antony's. c. 1780-
	<b>Middlesboro</b> 1831-44 imp.	SEWELLS & DONKIN	<b>Sunderland</b> 1800-
		DIXON, AUSTIN & CO. SUNDERLAND	
	„	I. W. & Co.	
J. PHILLIPS HYLTON POTTERY	1817- See above	PHILLIPS & CO.	<b>Rockingham</b> 1765-1843 (cf. p. 99) (the same in a wreath)
SCOTT Brothers & Co.	<b>Southwick</b> 1789-	ROCKINGHAM  BRAMELD	Early 19th cent.
Moore & Co. Stoneware Southwick	<b>Wear Pottery</b> 1803-	MORTLOCK'S CADOGAN  DON POTTERY	<b>Swinton</b> 1790 onwards

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <p>D. D. &amp; Co. CASTLEFORD</p> <p>PEARL WARE</p>  <p>HARTLEY, GREENS &amp; CO. LEEDS * POTTERY</p> <p>LEEDS * POTTERY LEEDS * POTTERY</p> <p>L. P.</p> <p>R. B. &amp; S.</p>  <p>Nottn. 1703</p> <p>Made at Nottingham ye 17th day of August A.D. 1771</p>	<p><b>Swinton</b></p> <p>Don Pottery 1790 onwards</p> <p><b>Castleford</b></p> <p>late 18th cent. onwards. David Dunderdale &amp; Co. (1803-21)</p> <p>interlaced Ds ? David Dunderdale</p> <p><b>Leeds</b></p> <p>c. 1760-1878</p> <p>Leeds Pottery</p> <p>R. Britton and Sons 1863-78</p> <p>L for Leeds (in a quatrefoil within a circle)</p> <p><b>Nottingham</b> stoneware</p>	 <p><i>J. Sadler, Liverpl</i></p> <p><i>Sadler, sculpt</i></p> <p><i>Green, Liverpl.</i></p> <p><i>J. Johnson</i></p> <p>HERCULANEUM POTTERY</p>    <p>BELPER &amp; DENBY BOURNE'S POTTERIES</p> <p>DERBYSHIRE</p> <p>J. BOURNE &amp; SON</p> <p>BOURNE'S POTTERIES DENBY &amp; CODNOR PARK DERBYSHIRE</p>	<p><b>Liverpool</b></p> <p>Pennington 18th cent. p. in blue</p> <p>Sadler and Green, printers and potters 1756-99. Sadler retired about 1774</p> <p>Engraver c. 1790</p> <p>Herculanum pottery 1794-1841</p> <p>pr. „</p> <p>pr. „</p> <p>pattern mark on Liverpool ware pr.</p> <p><b>Belper 1800-34.</b> <b>Denby</b> 1812 onwards</p> <p><b>Codnor Park</b> Pottery taken by Bourne in 1833 and closed 1861</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
J. OLDFIELD & CO.	<b>Chesterfield</b>		<b>Bristol</b> said to be the monogram of Richard Frank at Brislington in lustre late 18th cent.
S. M. 1726	<b>Derby</b> slip ware. ? Samuel Meir	<i>J. Eaves, Bristol</i>	on earthenware early 19th cent.
R S	Richard Meir	<i>J. Doe, 1797</i>	painter
<i>John Meir, 1708</i>		W. F., 1848	W. Fifield, painter (b. 1777, d. 1857)
S S <i>By Stephen Shaw</i> 1725	incised	POUNTNEY & ALLIES	1816-35
I H	Joseph Heath c. 1770 cream ware	POWELL, BRISTOL	Mid. 19th cent.
<i>Pot Works in Derby</i>	pr. c. 1770	<i>Martha Wilkinson</i> <i>Bristol Pottery, 1808</i>	painter : mark incised
<i>Radford Sculpsit</i>		<i>Pardoe, fecit, Bristol</i>	1809-20
	<b>Lowesby</b> c. 1835 imp.	WINCANTO <i>Nathaniel Ireson, 1748</i>	<b>Wincanton</b> delft ware c. 1730-50
<i>w J</i>	<b>Bristol</b> delft ware 18th cent.	P. P. COY. L. <i>Stone, China</i>	<b>Plymouth</b> Pottery Co. c. 1850
<i>F</i>	? Flower	T. M. 1790	<b>Donyat</b> (Somerset) graffiato ware
<i>1761 Bowen fecit</i>	p. in blue	J. G. Mkr. 1669	<b>Welsh</b> graffiato ware
	cream ware 1786-c. 1840	<i>James Daves</i> <i>Pencoyd</i> <i>2</i>	<b>Pencoyd</b> Glamorganshire 1822
<i>+</i>	? Bristol	<i>Cambrian Pottery</i>	<b>Swansea</b> earthenware 1769-1870





MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>CAMBRIAN</i>	<b>Swansea</b> Cambrian Works 1769-1870. invented c. 1790	RICHARD NORMAN	<b>Chailey</b> (near Rye) 1842
OPAQUE PORCELAIN		I. L. 1638	<b>Wrotham</b> (Kent) slip ware probably initials of the potters
SWANSEA		G. R. 1651	
DILLWYN & CO.	1801-17 and 1824-50	I. W. 1656	
<i>Swansea</i>		H. I. 1669	? Jull
DILLWYN'S ETRUSCAN WARE	1845-6	N. H. 1678	
BEVINGTON & CO. SWANSEA	1817-24	I. E. 1697	
 DILLWYN & CO	pr.	IE WE 1699 WROTHAM	
	Glamorgan Works Baker, Bevans and Irwin 1816-39	<i>Kishere, Mortlake</i>	<b>Mortlake</b> early 19th cent.
OPAQUE CHINA B & B 4	pr.	S & G	<b>Isleworth</b> Shore and Golding 1760-1830
<i>Rye (Sussex) Pottery</i>	<b>Rye</b> c. 1790 onwards Cadbrough Works	<i>Fulham Pottery</i>	<b>Fulham</b> early 19th cent. mark
	Bellevue Works 1869 onwards	<i>T. Wetherill Modeler No. 1 Cleaver St., Lambeth, London</i>	<b>Lambeth</b> stoneware 19th cent.
			c. 1837 imp.














MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Doulton &amp; Watts Lambeth Pottery</i>	<b>Lambeth</b> 1820-58 stoneware	CARTWRIGHT	<b>Staffordshire</b> c. 1650
J. & M. P. B. & Co.	<b>Glasgow</b> Bell and Co. 1842-	JOSEPH GLASS	1703
SCOTT PB 6	<b>Portobello</b> late 18th cent. onwards	<i>Thomas Heath, 1677</i>	? Derby
	<b>Dublin</b> cream ware c. 1770	<i>Job Heath, 1702</i>	"
<i>Dublin</i>		<i>Joshua Heath, 1771</i>	"
WOODNORTH & CO.		<i>Richard Meir</i>	c. 1708
<i>Engraved by James Brindley</i>		<i>John Meir, 1708</i>	
<i>Belfast 1724 M H * R 1724</i>	? Staffordshire 1818	<i>Richard Mare, 1696</i>	
<i>John Pidler his hand</i>	Staffordshire	<i>Richard Meer, 1680</i>	
<i>John Hoyle</i>	<b>Belfast</b> on delft ware	W. RICH, 1702	
<i>John Phillip Hoyle</i>	<b>Fremington</b> (N. Devon) Fishley's factory c. 1860	TH. SANS, 1650	? Wrotham
	<b>Bideford</b> c. 1860	R. SHAW, 1692	
	1852 graffiato and slip wares	JOHN SIMPSON, 1735	
		RALPH SIMPSON	c. 1700
		WILLIAM SIMPSON	1685
		THOMAS TOFT, 1671	
		RALPH TOFT, 1676	
		JAMES TOFT, 1705	
		CHARLES TOFT	Modern
		RALPH TURNOR, 1680	
		WILLIAM TALOR	
		GEORGE TAYLOR, 1690	
		JOHN TAYLOR, 1700	
		JOHN WRIGHT, 1707	
		JOHN WEDGWOOD 1691	All in this column are makers of slip-ware





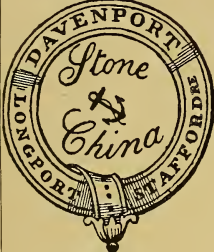







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
     	<p><b>Staffordshire</b> On red stoneware made by Elers at Bradwell (1690-1710) and afterwards by many 18th cent. potters imp.</p> <p>On a black teapot supposed to have been made by Twyford early 18th cent.</p> <p>? Twyford's mark inc.</p> <p><b>Saltglaze</b> c. 1745 marks on saltglaze are very rare</p> <p>? William Taylor &amp; Co. c. 1760</p> <p><b>Stoke-upon-Trent</b> 1770-1833</p> <p>pr.</p> <p>cf. p. 99</p>	<p>MINTON</p> <p>M. &amp; C.</p> <p>B. B. <i>New Stone</i></p> <p>M. &amp; B.</p>  <p>36 <i>Ra Wood</i> <i>Burslem</i></p> <p><i>R. Wood</i></p> <p>ENOCH WOOD</p> <p>ENOCH WOOD &amp; CO.</p> <p>WOOD &amp; CALDWELL BURSLEM</p>  <p><b>BURSLEM</b></p> <p>LAKIN</p> <p>LAKIN &amp; POOLE</p> <p>R. POOLE</p> <p><i>Drab Porcelain</i></p> <p>J. LOCKETT</p> <p>W. S. KENNEDY</p> <p>J. MACINTYRE</p> <p>MOSELEY</p>	<p><b>Stoke-upon-Trent</b> 1793 onwards Minton and Co.</p> <p>Minton and Boyle</p> <p>c. 1824 pr.</p> <p><b>Burslem</b> Ralph Wood b. 1716, d. 1772 and his son of same name b. 1748, d. 1797. b. 1759-d. 1840</p> <p>1790-1818</p> <p>1770-1795</p> <p>„</p> <p>1795-</p> <p>? made by Lakin c. 1786-1829</p> <p>c. 1838</p> <p>c. 1811-1857</p>
<p>W. T. &amp; Co.</p> <p>SPODE C</p> <p><i>Spode</i></p>  <p>Stone-China</p>			







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
OPERATIVE UNION POTTERY	<b>Burslem</b> 19th cent.	RILEY'S SEMI-CHINA	<b>Burslem</b> Early 19th cent.
MACHIN & POTTS <i>Burslem, Staffordshire</i>	1834	ALCOCK AND CO. HILL POTTERY BURSLEM	1826 at Cobridge. c. 1850 at Burslem
P. B. & Co.	With crown and wreath. Pinder, Bourne and Co.	S. A. & Co.	<b>Hanley</b> and Shelton Astbury, jun. (c. 1760-80)
	Middle 19th cent.	ASTBURY	Voyez, sculptor and potter, also worked for Wedgwood and Palmer
I. DALE. BURSLEM	c. 1800	J. VOYEZ <i>Voyez Sculpt<sup>r</sup> 1769</i>	c. 1780
T. & R. B.	Boote 1850-	VOYEZ & HALES, <i>Fecit</i>	
 ROGERS	Late 18th cent. - 1842		1760-76 imp.
STONE CHINA JAMES EDWARDS & CO.	1842 onwards	H. P.	
DALE HALL J. E. & S.		NEALE & PALMER	1776-78
WALTON	1806-39		imp.
<i>Edge &amp; Grocott</i>	? Burslem 19th cent.	NEALE & WILSON NEALE & CO.	1778-87
ANTHONY SHAW BURSLEM	1850-		
STEEL BURSLEM	1766-1824		


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WILSON	<b>Hanley</b>		<b>Hanley</b>
 <b>C WILSON</b>			Meigh, Old Hall Hanley 1770-1860
<i>John Daniel, 1775</i>		INDIAN	
<i>S. Daniel, Stoke</i>	Engraver	STONE	
<i>Wolfe &amp; Hamilton Stoke</i>	c. 1790	CHINA	
<i>E. Mayer</i>	1770-1813	OPAQUE PORCELAIN	„
<i>E. Mayer &amp; Son</i>	1813-1830	ENAMEL PORCELAIN	„
<i>Joseph Mayer &amp; Co.</i>	Early 19th cent.	SALT	c. 1820
T. J. & J. MAYER	c. 1830 onwards	EASTWOOD	W. Baddeley of <i>Eastwood</i> : 18th cent.
MAYER BROS.	„	T. SNEYD HANLEY	Early 19th cent.
<i>Mayer &amp; Elliot</i>	„	MANN & CO. HANLEY	1857-8
<i>Published by C. R. BOOTH &amp; CO. Hanley, Staffordshire</i>	1839	KEELING, TOFT & CO.	Early 19th cent.
E I B	Birch late 18th cent.	JOHN RICKHUSS AND CHARLES TOFT	c. 1854
BIRCH		S. HOLLINS	1774-1816
SHORTHOSE & HEATH	c. 1800	T. & J. HOLLINS	Successors of S. Hollins
SHORTHOSE & CO.	c. 1821	WARBURTON	c. 1780-1826
HEATH		HACKWOOD	1842-56
		C. & H., <i>Late</i> HACKWOOD	Cookson and Harding

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
HARDING	<b>Hanley</b> Middle 19th cent.		<b>Hanley</b> Mason's iron-stone china was patented in 1813 pr.
FLETCHER & CO. SHELTON	1786-1810 block printers		
W. STEVENSON HANLEY	1828		
R. M. W. & Co.	Ridgway, Mosley, Wear, and Co.		Ashworths bought up Mason's works and rights, 1859
<i>Ridgway</i>	1794 onwards		
<i>Ridgway &amp; Sons</i>	1802-14		
	pr.		
			
	afterwards Brown, Westhead, Moore, and Co. 1855- pr.	ENOCH BOOTH 1757	<b>Tunstall</b>
G. BAGULEY, HANLEY	1810	A. & E. KEELING	Early 19th cent.
MASON'S CAMBRIAN ARGIL	Lane Delph late 18th cent.	CHILD	c. 1763
M. MASON		BOWERS	19th cent.
FENTON STONE WORKS C. J. M. & Co.	C. J. Mason and Co. 1825-51. The words "Granite China" and a view of the works also occur with this mark.		pr.


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ADAMS	<b>Tunstall</b> 1787 onwards	<i>W. Greatbach</i> <i>Lane Delf</i>	<b>Lane End</b> 1778
W. ADAMS & SON			
W. A. & S.		<i>Radford</i>	Engraver (cf. p. 104)
W. A. & Co.			A feather in a crown and word CAMBRIA on a ribbon accompany this mark early 19th cent.
MARSHALL & CO. 6	Early 19th cent.	C. HEATHCOTE & CO.	
	Hilditch and Son early 19th cent.	MYATT	c. 1800
A. STEVENSON WARRANTED STAFFORDSHIRE	19th cent.	<i>T. Harley, Lane End</i>	c. 1800
HALL	Early 19th cent.	HARLEY	
T. GREEN	<b>Fenton</b> c. 1835	<i>Aynsley, Lane End</i>	c. 1790
S. GREENWOOD	1770-80	<i>Lane End</i>	
PRATT	c. 1800 onwards	<i>B. Plant, Lane End</i>	Late 18th cent.
F. and R. PRATT & CO. FENTON	<b>Lane End</b> 1762-1803 Prince of Wales' feathers also added to this mark	BAILEY & BATKIN	c. 1815
TURNER		M. & N. 264 <i>Mayr &amp; Newbd</i> <i>P. &amp; N. 264</i>	Early 19th cent.
W. & J. TURNER		CYPLES	c. 1786
TURNER & CO.		CHEATHAM & WOOLLEY	Early 19th cent.
J. MIST, 82 FLEET ST., LONDON	London agent		














MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Thomas Wooley</i>	<b>Lane End</b> inc.	JONES & WALLEY	<b>Cobridge</b> 1835-60
<i>G. R. 1811</i>		J. & R. G.	John and Robert Godwin c. 1843
	<b>Longport</b> 1794-1887 imp.	<i>Elkin, Knight &amp; Co.</i>	Lane Delph 19th cent.
	pr.	 	<b>Etruria</b> and Burslem. Wedgwood, on red stoneware c. 1760 imp.
	pr. cf. p. 99	<i>Wedgwood</i>	On cream ware c. 1760 (The letters irregular)
	1819-29	WEDGWOOD	In varying sizes from 1760 onwards
PHILLIPS, LONGPORT	1760-19th cent.	WEDGWOOD	
R. DANIEL	<b>Cobridge</b> 18th cent.	<i>Wedgwood</i>	
	1802-1840 imp.	 	1768-80
		WEDGWOOD & BENTLEY	In varying sizes
		<i>Wedgwood &amp; Bentley</i>	"


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WEDGWOOD & SONS	<b>Etruria</b> Rare mark c. 1790		<b>Staffordshire</b> (miscellaneous) Registration mark used on Minton, Copeland, and other wares from c. 1850
JOSIAH WEDGWOOD <i>Feb. 2, 1805</i>	Very rare	F. MEIR	Tunstall c. 1842
	Various commas, dashes, numbers and single letters occur on the earlier wares	<i>Crystal Ware</i>	19th cent. ? Davenport
OSX	Three letters combined at random occur after 1868		19th cent.
WEDGWOOD ETRURIA <i>Wedgwood Etruria</i>	In varying sizes c. 1840	BATTY & CO.	19th cent.
WEDGWOOD	Stencilled on porcelain 1805-15 and again after 1879	<i>Mohr and Smith Patentees</i>	"
<i>E. Leeson</i>	Painter, 1859-75	J. CLEMENTSON <i>Ironstone, Tillenbergh</i>	With a phoenix. Hanley, c. 1845
		 <i>hunt</i>	?
	From 1891. <i>England</i> added on porcelain exported to United States pr.	DUCROZ & MILLIDGE	c. 1850 In a garter enclosing the Royal crown
WEDGWOOD		ROYAL TERRACOTTA PORCELAIN	
ENGLAND	The Wedgwood marks are nearly all stamped. A single letter indicates the year on modern wares	BOTT & CO.	Early 19th cent.
		REGINA H. & G.	Holland and Green, Longton after 1853
		<i>Sampson Lownds</i> 1786	? Tunstall

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>J. Hollingshead</i>	<b>Staffordshire</b> c. 1750	U.S.A. <i>Mr. Clarkson Crolius</i> 1798	<b>America</b> Potter's Hill New York
BARKER	Fenton 18th cent. (also on Newcastle ware 19th cent.)	PAUL CUSHMAN	c. 1809 Albany, N. Y.
BAYLON	late 18th cent.	NORTON & FENTON BENNINGTON V <sup>T</sup>	(in a circle) Vermont 1839-
<i>S. Smith</i>	c. 1770	LYMAN FENTON & CO.	c. 1848
B	? Boot or Booth on lustre ware c. 1815	ROOKWOOD POTTERY CIN. O.	Rookwood Pottery, Cincinnati, Ohio established, 1877
RAINFORTH & CO.	19th cent.	R.P.C.O.M.L.N.	Rookwood Pottery, Cincinnati, Ohio, Maria Longworth Nicholas
PROUDMAN	"		"
		E. & W. BENNETT CANTON AVENUE BALTIMORE, M. D.	c. 1846
		STONE CHINA K. T. & K.	(and a buffalo) Knowles, Taylor, and Co., East Liverpool, Ohio, 1870-
		HARKER, TAYLOR, & CO. H. P. Co.	Harker Pottery Co., East Liver- pool, 1840-



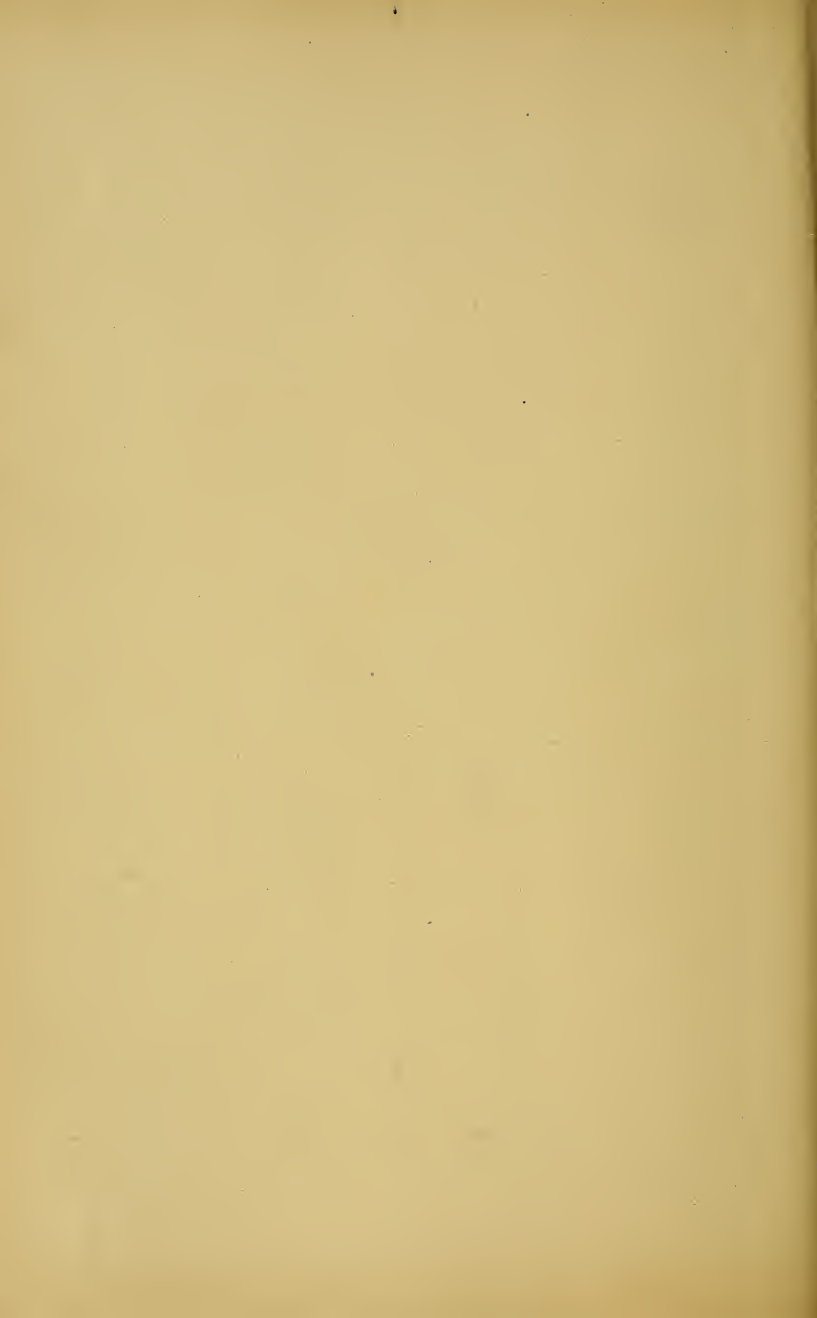
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<b>P</b>	<b>Philadelphia</b> Bonnin & Morris Southwark c. 1770 p. in blue : cream ware	<i>William Ellis Tucker</i> <i>China Manufacturer</i> <i>Philadelphia</i> 1828	<b>Philadelphia</b> h.p. porcelain
<i>J. Smith</i> 1795	<i>Bucks Co., Pa.</i> Joseph Smith pottery 1767-1800	<i>Tucker &amp; Hulme</i> 1828	
<i>H R</i>	Henry Rondebush 1811-16 <i>Montgomery Co.</i> Pa.	<i>Jo<sup>s</sup> Hemphill</i>	1832-36
<i>Henry Rondebush</i>	"	<i>W W</i> <i>m</i>	workman's marks inc. Walker Morgan
<i>ST</i>	Samuel Troxel 1823-33 graffiato pottery	<i>F</i>	Frederick
<i>CS</i>	Georg Hübener graffiato pottery 1785-98	<i>H</i>	Hand
<b>IT</b>	I. Taney <i>Bucks Co.</i> c. 1794	<i>V</i>	Vivian
<i>Johan</i> <i>Drey</i> 1889	Johan Drey	<i>CS</i>	C. J. Boulter
<b>AH</b> <b>PM</b>	Initials of potters in Pennsylvania	<i>Smith, Fife, &amp; Co.</i> <i>Manufacturers, Phil<sup>a</sup></i>	Porc. c. 1830
<b>H.T.I.S.T.</b>	<i>Montgomery Co.</i> J. Scholl, of Tyler's Port c. 1830 a fuchsia imp.	RALPH B. BEECH PATENTED JUNE 3, 1851 KENSINGTON, PA.	<b>Kensington, Pa.</b>
		AM. POTTERY MANUF <sup>G</sup> CO. JERSEY CITY	<b>Jersey City, N.J.</b> (on a flag) pr. 1833-
		D. & J. <i>Henderson, Jersey City</i>	In a circle c. 1829
		A. P. M. & Co.	American Porcelain Manu- facturing, Co. <b>Gloucester, N.J.</b> 1854-57
		MERCER POTTERY TRENTON, N.J.	<b>Trenton, N.J.</b> semi-porcelain 1868-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BISHOPS WALTHAM	<b>Hants</b> on terra cotta 1862-66		Marks of decorators of Lancastrian pottery. Lewis F. Day (designer)
CROSSLEY COMMONDALE	<b>Yorks</b> on terra cotta 1880-83		John Chambers
R. W. MARTIN <i>Fulham</i>	On artistic stoneware		Richard Joyce
	Louis Marc Solon: on porcelain decorated in <i>pâte-sur-pâte</i> : at Sèvres, and after 1870 at Minton's, <i>Stoke-upon-Trent</i>		Walter Crane (designer)
	Marks on Lancas- trian lustred and <i>flambé</i> pottery made by Pilkington and Co. at <b>Clifton Junction</b> <i>Manchester.</i> VIII = 1908		C. E. Cundall
VIII			Dorothy Dacre
	Mark of G. M. Forsyth		Jessie Jones
	Mark of W. S. Mycock		Gwladys Rodgers
			Annie Burton

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Bernard Moore. Stoke-upon-Trent Staffs. on Flambé glazed ware</p>		<p>Wileman and Co. Foley Potteries Longton, Staffs.</p>
	<p>Ridgway. Shelton, Staffs.</p>		<p>E. J. D. Bodley. Burslem, Staffs.</p>
	<p>Aller Vale and Watcombe Art Potteries, S. Devon. Mark also ALLER VALE</p>		<p>Brownfields Pottery Cobridge, Staffs.</p>
	<p>Royal Essex Pottery, Castle Hedingham Essex</p>		<p>"</p>
	<p>W. Howson Taylor. Ruskin Pottery, Birmingham</p>		<p>J. Dimmock and Co. Hanley, Staffs.</p>
	<p>Torquay</p>		<p>Old Hall Porcelain Works Hanley, Staffs.</p>
	<p>Tooth and Co. Bretby Pottery near Burton-on-Trent</p>		<p>"</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 ADAMS ENGLAND	W. Adams and Co. Tunstall Staffs.	 T. B. & S.	T. and R. Boote. Burslem Staffs.
			Booths, Ltd. Tunstall Staffs.
	H. Alcock and Co. Cobridge Staffs.	G. H. BRANNAM.	Brannam. Barnstaple Devon
	John Aynsley and Sons Longton, Staffs.	ESTABLISHED 18  50 . FOLEY CHINA.	Foley China Works Fenton, Staffs.
	W. Ault. Swadlincote near Burton-on-Trent	 B & L	Burgess and Leigh. Burslem Staffs.
 "Bisto."	Bishop and Stonier. Hanley, Staffs.		Burslem Pottery Co. Staffs.
			T. C. Brown- Westhead, Moore and Co.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Cochran and Fleming. Glasgow		W. H. Grindley and Co. Tunstall
	Doulton and Co. Lambeth		G. Jones and Sons. Stoke-upon-Trent Staffs.
	Elton, Sunflower Pottery Clevedon, Som.		Locke and Co. Worcester
	Charles Ford. Burslem, Staffs.		Lovatt and Lovatt. near Nottingham
	Th. Forester and Sons. Longton, Staffs.		J. Macintyre and Co., Burslem Staffs.
	Furnivals, Ltd. Cobridge, Staffs.		A. Meakin, Ltd. Tunstall, Staffs.
	W. H. Goss. Stoke-upon-Trent Staffs.		J. and G. Meakin. Hanley, Staffs.



## PERSIA, SYRIA, ASIA MINOR AND EGYPT

THE pottery of the Near East, while embracing many kinds of earthenware, is usually characterised by a friable body of sandy texture: this is occasionally coated with tin-enamel, oftener with white "slip," though it is sometimes decorated directly on the body. Painting in blue and brown, turquoise and green, or in lustre pigments was practised from very early times, and the ware, except when tin-enamelled, has a translucent glaze of remarkable depth and quality. It appears probable that Egypt was the nursery of the art after the fall of the Roman Empire and in the early Middle Ages, and that its practice spread thence into Syria, Persia, and Asia Minor, where brilliant and attractive types of pottery were made from the eleventh to the seventeenth century. The rubbish mounds which cover the site of Fostat (Old Cairo) have proved rich mines of fragments and waste pieces of pottery evidently thrown away from kilns—many of which bear marks; some of the marks show that Persian and Syrian potters, or their descendants, were working in Egypt alongside the native Egyptians. Indeed the most common name *Ghaïby* signifies "stranger," and is qualified on one piece with the further description *El Châmy*, "the Syrian." The dates of these marked fragments range from the ninth to the seventeenth century.

Lustre pigments were used with great skill in Persia from the thirteenth to the seventeenth century, and perhaps also in Egypt at an earlier date. Under Turkish rule, from the sixteenth century onwards, a particularly beautiful pottery of the same type was made in Asia Minor and at Damascus. This ware, formerly known as Rhodian and Damascus ware, is noted for its brilliant colours and its decorative schemes of semi-naturalistic flowers—pinks, hyacinths, marigolds, roses, fritillaries, etc. A large propor-

tion of this ware, exclusive of that made at Damascus, is distinguished by the use of a fine red pigment, always in palpable relief. This pigment, generally known as "Rhodian red," was obtained from Armenian bole.

Marked examples of Persian, Syrian and Turkish wares are uncommon.


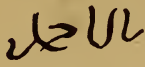

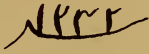

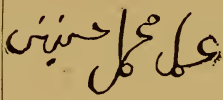


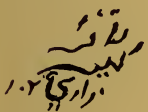


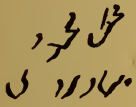



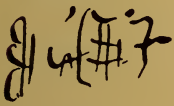
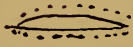


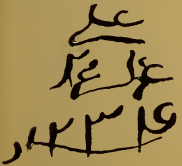


A translucent pottery, which is generally known as Persian porcelain, was made at a very early date, and then again about 1600 and even as late as 1800. This ware frequently bears delicately incised patterns or is ornamented with pierced patterns the openings of which are filled with glaze. It was formerly known in England as "Gombroon Ware."

The marks found on Persian pottery occur most frequently on the wares of the sixteenth to the nineteenth century, particularly on the pieces in which Chinese influence is apparent in the decoration. Marks also occur on Anatolian wares of Minor importance.



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
عَبْدِي	Ghaïby (= stranger) 16th cent. one of his pieces also bears the words El Châmy, meaning the Syrian	عمل الهرمزي	El Hermizi (= from Hormuz in Persia) 16th cent.
غلام	"	عمل المهرزي	"
عبدي	"	عمل المهرزي	El Masry. Egyptian 13th or 14th cent.
عبدي	Son of Ghaïby	عمل الشامي	El Châmy, Syrian
عجم	Aagami (= Persian) 16th cent.	عمل الشامي	"
غزال	Ghazal 16th cent. Syrian style	عمل المهرزي	El Taurizi (= from Tauris) 16th cent.
الفضة	"	ح ح	Mark on 14th cent. ware
		أ. ج. ع. ا.	Aioub 13th or 14th cent. Egyptian
		س. س.	Bism 16th and 17th cent. Syrian style

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
الكامل	El Chaer 15th cent. Egyptian	عمر بن قناب	Charaf
الصابون	El Siouaz 16th cent. Syrian	ابو الحسن	Abou-l-iizz 17th cent. Egyptian
الحلوان سناده	El Istaz, 13th or 14th cent. Persian	ابو لوف	Abolo 17th cent. Egyptian
عمل الاحمد	El Maallem 15th or 16th cent. Egyptian	احمد	Aahmad. Egyptian
مسلح	El Mouslem on ? 9th cent. lusted ware Egyptian	فلاح	Rikk. Style of Damascus
زنان	Nakkach 15th or 16th cent. Syrian style	فلاح	Fathh : style of Damascus 16th cent.
عبد البراني	El Barrany 13th cent. Egyptian	العلاء	Kallass. Syrian style
عبد الموفق	El Fakid 16th cent. Syrian style	مال	Tal : 16th or 17th cent. Egyptian

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Persian blue and white faïence, 16th or 17th cent., imitation of a Chinese seal	  	= "Belonging to Ahmed. Made by Muhammed Ali A.H. 1232" (= A.D. 1817)
	Persian "porcelain" p. in lustre 16th or 17th cent.		=? "Made by Muhammed Harbaty"
	" Signature of Hatim		Blue and white Persian, 19th cent.
	= "The decorator of it the poor Zarī A.H. 1025" (= A.D. 1616) on blue and white faïence	 	" "
	" = "The work of Mahmūd Mi'mar of Yezd"		" "
	17th Persian resembling a Chinese mark		Turkish faïence 16th cent.
	19th cent. Persian	  	Anatolian faïence 17th cent.
	= "Made by Muhammed Ali A.H. 1234" (= A.D. 1819) On "Gombroon" ware	 	Mark of Youaz 18th cent.



## CHINESE PORCELAIN

IT seems probable from literary evidence that porcelain was made in China at least as early as the T'ang dynasty (618-907 A.D.), but no examples of this period have reached Europe. The various makes of the Sung (960-1279) and Yuan (1280-1367) dynasties are known to us chiefly through a few of the coarser specimens of the creamy white ware of Ting-chou and the grey green celadon of Lung-ch'üan-hsien, and through the comparatively modern copies which abound. Marks on these wares appear to have been unusual, though we read that the Chün-chou porcelain was sometimes marked with an engraved numeral, and a palace mark of the Yuan dynasty (*Shu fu*) is given on p. 149. Under the Ming dynasty (1368-1644 A.D.), the Yung-lo period (1403-24) was celebrated for its fine white porcelain with engraved ornament; the Hsüan-tê period (1426-35) for blue and white (*i.e.* white porcelain painted in underglaze blue) and a brilliant underglaze red decoration; the Ch'êng-hua period (1465-87) for coloured decoration, painted in enamels and in glazes; the Hung-chih period (1488-1505) for a pale transparent yellow; the Chia-ching period (1522-66) for blue and white; the Lung-ch'ing (1567-72) and Wan-li (1573-1619) periods for enamelled decoration combined with underglaze blue, principally in five colours, including green, yellow, manganese purple and red. Genuine specimens of Ming porcelain made before the sixteenth century are practically unprocurable, though the marks of Hsüan-tê and Ch'êng-hua occur very commonly on comparatively modern wares.

The reigns of K'ang-hsi (1662-1722), Yung-chêng (1723-35) and Ch'ien-lung (1736-95) have supplied practically all the finest Chinese porcelain in European collections. The K'ang-hsi period is noted for the perfection of blue and white porcelain; enamelled

porcelains in three and five colours,<sup>1</sup> with a predominance of green in various shades, whence the French name *famille verte*; porcelain with coloured grounds, *e.g.* greenish-black, powder-blue, coral-red, coffee-brown, leaf-green, etc., and reserved decoration in other colours; single-coloured wares with glazes of *sang de bœuf* red, peach-bloom, apple-green, and other tints. The reign of Yung-chêng (1723-35) was noted for the clever imitations of the ancient wares of the Sung dynasty with single-coloured, splashed, and crackled glazes. Indeed most of the archaic-looking specimens in our collections, with glazes of this description, were made about this time. Among enamels the various rose tints which came into use at the end of the preceding reign, were fully developed; and this period marks the transition of the *famille verte* into the *famille rose*, the old translucent enamels of limited range being replaced by an extended palette of opaque colours. The elaborately and minutely painted "egg-shell" plates and services (often with ruby-red ground underneath) were decorated at Canton mainly for export; and from this time onward large consignments of porcelain decorated to order with crests and coats of arms were shipped to Europe. The porcelain itself was made, like nearly all the Chinese porcelain known to us, at Ching-tê-chên,<sup>2</sup> in the province of Kiangsi, but the enamelled decoration in Western taste was added in Canton.

During the long reign of Ch'ien-lung (1736-95) mechanical perfection was reached in the manufacture of porcelain. There was little, old or new, that the potters could not achieve. Their glazes imitated jade, bronze, carved wood, lacquer, natural stones, and all kinds of ornamental materials; and many new glaze colours were adopted, *e.g.* *soufflé* red of coral tint, deep sapphire blue (known as the "Temple of Heaven" blue), "iron-rust" and "tea-dust" glazes. The painted wares are wonders of manipulative skill, though their delicate and elaborate finish may not be so pleasing as the bolder style and broader effects of the K'ang-hsi porcelains. A gradual but sure decline set in after the reign of Ch'ien-lung, and the nineteenth-century porcelain can usually be distinguished from the old wares by its inferior potting, weaker

<sup>1</sup> The enamels are always translucent, and at this time an overglaze enamel blue largely replaced the underglaze blue in the five-colour decoration.

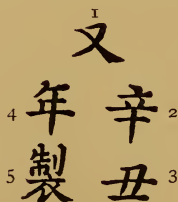
<sup>2</sup> The principal exception to this statement is the ivory-white porcelain known in France as *blanc de Chine*, which has been made in the province of Fu-chien from the early part of the Ming dynasty.

colours, and comparative poverty of design. Marks on Chinese porcelain group themselves as follows:—(A) Date marks. (B) Hall marks. (C) Marks of commendation, description, etc. (D) Signatures. (E) Symbols. The inscriptions are either in ordinary script or in ancient seal characters (see p. 136), the ideographs being arranged in parallel columns, read from the top, and the columns taken from right to left. The mark is nearly always under the base and sometimes enclosed in a double ring, but on some of the older specimens it occurs on the side or neck of the vessel in a single vertical or horizontal line. It is usually painted in blue under the glaze; though it also appears in red, black or gold on the glaze, particularly on wares of the present dynasty; and it is sometimes stamped like a seal in the body of the ware.

(A) DATE MARKS.—Chinese dates are reckoned by two systems of chronology—(1) Cycles of sixty years; (2) the *nien-hao*, *i.e.* arbitrary names given by the Emperors to the periods during which they reigned.

1. *Cyclical dates* are not common and are, as a rule, inconclusive, because they mention only the year of the cycle without specifying the cycle itself. The Chinese cycles are reckoned from B.C. 2637; but the table on p. 133, which begins at the 45th cycle and ends with the 76th (*i.e.* A.D. 4 to 1923), will suffice for ceramic purposes. Each year of the sixty is known by a name composed of one of the "Ten Stems" combined with one of the "twelve Branches," which are also the names of the signs of the Zodiac. Two examples will explain their use:—

<sup>1</sup> Wu-ch'ên <sup>2</sup> nien <sup>3</sup> Liang-chi <sup>4</sup> shu = painting of Liang-chi in the <sup>5</sup> Wu-ch'ên <sup>6</sup> year. The first two characters will be found to



represent the fifth year in the table, but no indication is given of the cycle to which it belongs. The second instance is exceptional



and the date can be guessed. It reads Yu <sup>1</sup>hsin-ch'ou <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup>nien chih =  
<sup>1</sup>made in the <sup>5</sup>hsin-ch'ou year recurring. The hsin-ch'ou year,  
 the 38th of the cycle, recurred in the reign of Kang-hsi who  
 completed a full cycle of his reign in A.D. 1721.

2. The commonest system of dating porcelain is by the *Nien-hao*, or reign-name adopted by the Emperor on the New Year succeeding the death of his predecessor. These dates are usually written in six characters in two columns; the name of the dynasty coming first, followed by the reign-name of the Emperor; the usual ending is *nien* (year or period) *chih* (made), but the latter word is occasionally replaced by *tsao* which also

<sup>4</sup>化 <sup>1</sup>大 means "made" (see p. 150) e.g. <sup>1</sup>Ta <sup>2</sup>Ming  
<sup>3</sup>Ch'êng <sup>4</sup>hua <sup>5</sup>nien <sup>6</sup>chih = made in the Ch'êng-  
<sup>5</sup>年 <sup>2</sup>明 <sup>4</sup>hua period (of the) great <sup>1</sup>Ming <sup>2</sup>(dynasty).  
<sup>6</sup>製 <sup>3</sup>成 The mark is sometimes shortened into four  
 characters by the omission of the name of  
 the dynasty, (see p. 136). The individual year  
 of the reign is very rarely specified. Occasion-  
 ally the word *yü*, Imperial, is used instead of *nien*: (see p. 150).

The reader is cautioned that these reign-marks cannot be accepted as true dates, without other evidence. The Chinese, who venerate antiquity, make a practice of putting ancient dates on modern wares. *Hsüan-tê* and *Ch'êng-hua* in the *Ming* dynasty, *K'ang-hsi*, *Yung-chêng* and *Ch'ien-lung* of the *Ch'ing* dynasty are commonly used in this way, because of the ceramic greatness of the reigns indicated. The exception to this caution is the Imperial porcelain, on which the mark is accurately and skilfully inscribed.

The following tables include the principal reign-names of the *Ming* and *Ch'ing* dynasties, marks previous to these being virtually unknown, although they are reputed to have been first placed on Imperial wares by order of the Emperor Chên-tsung in the period *Ching-tê* (1004-7 A.D.). From the reign of *Yung Chêng* onwards seal characters were commonly used in the reign-marks, as shown below. A list of Chinese numerals is appended.

(B) HALL MARK.—The term "hall" here used is vague but comprehensive. It may refer to the shed of the potter, the studio of the painter, the shop of a dealer, the hall of a noble



or the palace or pavilion of an Emperor. It may equally signify the place where, or the place for which the ware was made ; and in the absence of any preposition the meaning of the hall-mark must often remain obscure. The word used in those marks is usually *t'ang*, a hall (see p. 142) ; but *t'ing*, a summer-house also occurs, as well as *chai*, a studio (p. 144), *hsuan*, a terrace (p. 151), and *fang*, a retreat (p. 143).

(C) MARKS OF COMMENDATION, etc., include (1) laudatory terms such as *Pao shêng* (of unique value) on p. 147, "a gem among precious vessels of rare jade" (p. 146), etc., referring to the beauty of the ware ; (2) words of good omen such as *Shou* (longevity), *Fu* (happiness), etc., implying a wish for the welfare of the owner of the vessel ; and (3) inscriptions which refer to the subject of the decoration, e.g. *Tsai ch'uan chih lo* = "Feeling pleasure in the water," the subject being fishes in a pool (p. 147).

(D) SIGNATURES are rare on Chinese porcelain, chiefly because of the minute division of labour in the factories, where one piece sometimes passed through seventy hands. Some of the "hall marks," however, must be regarded as containing "studio names" of potters or decorators, and therefore as a kind of signature.

(E) SYMBOLS, DEVICES, etc., so dear to the Chinese mind, are often found in place of a written mark, the commonest being the Eight Buddhist symbols, the attributes of the Taoist Immortals, the Hundred Antiques, and Emblems of Happiness or Long-life such as the bat and the fungus. More rarely a group of objects can be translated rebus-fashion into a good wish ; e.g. a pencil-brush (*pi*) with a cake of ink (*ting*) and a (*ju'i*) sceptre or magic wand, together connote the phrase *Pi ting ju'i*, "May (things) be fixed as you wish" (p. 141).

In the year 1667 the Emperor K'ang-hsi forbade the use of the Imperial title or any sacred phrase on china, lest it should be broken and desecrated. It is unlikely that the prohibition remained in force for more than a few years, but during that time the double ring intended to enclose the mark either remained blank or was filled with a device or symbol or some other permissible substitute.

## CHINESE POTTERY




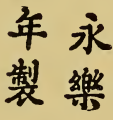
THE manufacture of pottery in China is of immemorial antiquity, but its history prior to the Han dynasty (B.C. 206–A.D. 220) is only of antiquarian interest. At this time it appears from literary evidence that stoneware, a very hard and partially vitrified pottery, was made; and from actual existing specimens that a red earthenware with green or yellow glaze was fashioned in vases of more or less artistic form, borrowed from the still more ancient bronzes. The spread of tea-drinking during the T'ang dynasty (A.D. 618–907) proved, no doubt, a great stimulus to the potters, but we know little about the results of their efforts before the Ming dynasty (A.D. 1368–1644). It was in the reign of Chêng-tê (1506–1521) that the potteries of Yi-hsing-hsien, in the province of Kiangsu, were started. The Yi-hsing ware is an unglazed pottery of varying hardness, and usually of red, buff, or fawn colours. It was called by the Portuguese “buccaro,” and is best known in tea-pots of fantastic shapes, such as Böttger of Dresden, certain Dutch potters, and Dwight and Elers in England copied at the end of the seventeenth and the beginning of the eighteenth centuries. The later examples are often enamelled and the manufacture continues to this day. Important stoneware factories exist in the province of Kuang-tung, dating perhaps from the Sung dynasty (A.D. 960–1279), but best known to us by their later products, *e.g.* jars, vases, and figures with splashed and mottled glazes with a prevailing blue or bluish grey tone streaked and flecked with scarlet, green, and olive brown. There are potteries near Peking producing good copies of the porcelain with turquoise and aubergine glazes, and there are many obscure factories which supply local needs; but the Chinese pottery in European hands can, as a rule, be safely assigned to either a Yi-hsing or Canton origin.

Marks on Chinese pottery usually consist of impressed seals giving the name (or art-name) of the potter or place of manufacture; and date-marks are uncommon.

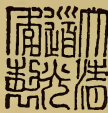

CYCLICAL SIGNS.	CYCLE BEGINNING					CYCLICAL SIGNS.	CYCLE BEGINNING				
	A.D.	A.D.	A.D.	A.D.	A.D.		A.D.	A.D.	A.D.	A.D.	A.D.
	4	64					4	64			
	304	364	124	184	244		304	364	124	184	244
	604	664	424	484	544		604	664	424	484	544
	904	964	724	784	844		904	964	724	784	844
	1204	1264	1024	1084	1144		1204	1264	1024	1084	1144
	1504	1564	1324	1384	1444		1504	1564	1324	1384	1444
	1804	1864	1624	1684	1744		1804	1864	1624	1684	1744
子丑寅卯辰巳午未申酉戌亥子丑寅卯辰巳午未申酉戌亥子丑寅卯辰巳午未申酉戌亥	04	64	24	84	44	甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸	34	94	54	14	74
	05	65	25	85	45		35	95	55	15	75
	06	66	26	86	46		36	96	56	16	76
	07	67	27	87	47		37	97	57	17	77
	08	68	28	88	48		38	98	58	18	78
	09	69	29	89	49		39	99	59	19	79
	10	70	30	90	50		40	100	60	20	80
	11	71	31	91	51		41	101	61	21	81
	12	72	32	92	52		42	102	62	22	82
	13	73	33	93	53		43	103	63	23	83
	14	74	34	94	54		44	104	64	24	84
	15	75	35	95	55		45	105	65	25	85
	16	76	36	96	56		46	106	66	26	86
	17	77	37	97	57		47	107	67	27	87
	18	78	38	98	58		48	108	68	28	88
	19	79	39	99	59		49	109	69	29	89
	20	80	40	100	60		50	110	70	30	90
	21	81	41	101	61		51	111	71	31	91
	22	82	42	102	62		52	112	72	32	92
	23	83	43	103	63		53	113	73	33	93
	24	84	44	104	64		54	114	74	34	94
	25	85	45	105	65		55	115	75	35	95
	26	86	46	106	66		56	116	76	36	96
	27	87	47	107	67		57	117	77	37	97
	28	88	48	108	68		58	118	78	38	98
	29	89	49	109	69		59	119	79	39	99
	30	90	50	110	70		60	120	80	40	100
	31	91	51	111	71		61	121	81	41	101
	32	92	52	112	72		62	122	82	42	102
	33	93	53	113	73		63	123	83	43	103

## CHINESE DATE MARKS

THE *NIENTHAO* OF THE EMPERORS WHICH COMMONLY OCCUR  
ON PORCELAIN AND POTTERY.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 豐年製 大宋元 洪武 年製 永樂	Sung dynasty	 德年製 大明宣 	Ming dynasty
	Ching Tê (1004-7)		Yung Lo in archaic script
	Yuan Fêng (1078-86)		Hsian Tê (1426-35)
	Ming dynasty Hung Wu (1368-98)		Hsian Tê (1426-35)
	Yung Lo (1403-24)		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>化年製年製</p> <p>成化</p> <p>成化</p> <p>治年製德年製</p> <p>靖年製</p> <p>慶年製</p>	<p>Ming dynasty</p> <p>Ch'êng Hua (1465-87)</p> <p>The same</p> <p>The same in seal characters</p> <p>Hung Chih (1488-1505)</p> <p>Chêng Tê (1506-21)</p> <p>Chia Ching (1522-66)</p> <p>Lung Ch'ing (1567-72)</p>	<p>曆年製啟年製年製治年製</p> <p>大明萬大明天崇禎大清順</p> <p>南順西精</p> <p>熙年製</p> <p>南順西精</p>	<p>Ming dynasty</p> <p>Wan Li (1573-1619)</p> <p>T'ien Ch'i (1621-27)</p> <p>Ch'ung Chên (1628-43)</p> <p>Ch'ing dynasty</p> <p>Shun Chih (1644-61)</p> <p>The same in seal characters</p> <p>K'ang Hsi (1662-1722)</p> <p>The same in seal characters</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>正 大 年 清 製 雍</p> <p>雍正 大清</p> <p>隆 大 年 清 製 乾</p> <p>乾隆 大清</p> <p>嘉慶 大清</p> <p>光 大 年 清 製 道</p>	<p>Ch'ing dynasty</p> <p>Yung Chêng (1723-35)</p> <p>The same in seal characters</p> <p>Ch'ien Lung (1736-95)</p> <p>The same in seal characters</p> <p>„</p> <p>Chia Ch'ing (1796-1820)</p> <p>The same in seal characters</p> <p>Tao Kuang (1821-50)</p>	<p>             大 清            豐 年            製 咸         </p> <p>             大 清            治 年            製 同         </p> <p>             大 清            緒 年            製 光         </p> <p>  </p>	<p>Ch'ing dynasty</p> <p>Tao Kuang (1821-50)</p> <p>Hsien Fêng (1851-61)</p> <p>The same in seal characters</p> <p>T'ung Chih (1862-74)</p> <p>The same in seal characters</p> <p>Kuang Hsu 1875-1909</p> <p>The same in seal characters</p>

















## CHINESE NUMERALS

1	一	丨	壹	Yi
2	二	𠄎	貳	Erh
3	三	𠄎	叁	San (rare)
4	四	乂	肆	Ssü
5	五	ㄅ	伍	Wu
6	六	上	陸	Liu
7	七	乚	柒	Ch'i
8	八	三	捌	Pa
9	九	久	玖	Chiu
10	十		拾	Shih

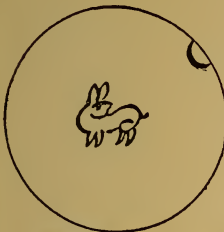












These Chinese numerals will assist in calculating those rare Chinese and Japanese dates in which a particular year, month, or day is specified. Three forms are given: the common form on the left, the short form in the middle; and the long form on the right. Chinese numerals of the common form were used as marks on the Chün-chou porcelain of the Sung dynasty (960-1279 A.D.).












The numerals in Japanese read:—1. Ichi. 2. Futatsu or Ni. 3. San. 4. Yotsu or Shi. 5. Itsutsu. 6. Mutsu or Roku. 7. Nanatsu or Shichi. 8. Yatsu or Hachi. 9. Kokohotsu or Ku. 10. Ju or To.



















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>The Eight Precious Things (Pa Pao)</b> Chu (a jewel)		<b>The Eight Buddhist Emblems (Pa Chi-hsiang)</b> Chêng (a bell). Sometimes the wheel (lun) is substituted for the bell
	Ch'ien ("a cash")		Lo (a conch shell)
	Fang-shêng (a lozenge, symbol of victory)		San (State umbrella)
	Hua (a painting)		Kai (canopy)
	Ch'ing (a hanging musical stone of jade)		Lien Hua (lotus flower)
	Shu (a pair of books)		P'ing (vase)
	Chüeh (a pair of rhinoceros horn cups)		Yü (a pair of fishes)
	Ai-yeh (an artemisia leaf)		Chang (entrails) an endless knot



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	A hare looking at the moon. K'ang-hsi period (1662-1722)		Lotus flower
	A hare (T'u). Late Ming and K'ang-hsi periods		"
	" The hare which lives in the moon making the elixir of life, is venerated by the Taoists		Flowers
	Artemisia leaf : a good omen		Prunus spray (Mei hua)
	"		Fungus (Lingchih) Emblem of Longevity
	Lotus flower		"
			A bat and two peaches (Fu shou Shuang ch'üan) a rebus = "Happiness and longevity both com- plete"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Flower		A four-legged incense burner
	"		
	"		A tripod incense burner
	Head of a ju'i sceptre (of Long- evity)		
	Endless knot		A tripod vase
	Insect		A tailless stork.
	Four-legged in- cense burner (Ting) See p. 97	<p>N=665, ~~~~~</p> <p>N=50 +      △ H      ↗      □</p>	Marks engraved on specimens in the Dresden col- lection :—zigzag, on blue and white : cross on Japanese wares : H, on Chinese famille verte : triangle, on white Chinese : arrow, on red Chinese : parallelogram on "Old Indian" porcelain



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu (one of the 12 ancient embroidery ornaments)		Lozenge symbol
	Pearl symbol		Pair of books
	Shell symbol		Cash symbol
	Pearl symbol		Two fishes, emblem of felicity
	? Musical instruments		"
	Lozenge symbol		"
	Swastika symbol or fylfot, in a lozenge		Perhaps rhinoceros horn cups
	Lozenge symbol		A brush (pi) a cake of ink (ting) and a sceptre of longevity (ju'i), making the rebus Pi ting ju'i = " May (things) be fixed as you wish ! "

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Yü t'ang chia ch'i = beautiful vessel for the jade hall. Late Ming and early Ch'ing dynasties</p>		<p>Chih yüan t'ang chih = made at the hall of wide extension. 1736-95</p>
	<p>Yung lo t'ang chih = made at the Yung lo (perpetual enjoyment hall) c. 1730</p>		<p>Ch'ing wei t'ang chih = made for the hall of respectful awe. A palace mark 1736-95</p>
	<p>Ts'ai hua t'ang chih = made at the hall of brilliant painting. 1820-50</p>		<p>Tê hsing t'ang chih = made for the hall of fragrant virtue. 1573-1620</p>
	<p>Chih hao t'ang ch'ing shang = pure gift from the hall of good endeavour. 1736-95</p>		<p>Lu yi t'ang = Hall of waving bamboos : on K'ang-hsi and Tao-kuang wares</p>
	<p>Ts'ai hsiu t'ang chih = made at the hall of brilliant decorations. 1796-1820</p>		<p>Yü hai t'ang chih = made in the hall of ocean jade. 1662-1722</p>
	<p>Yu tzu t'ang chih = made for the hall of friends and scholars. 1662-1722</p>		<p>Shun tê t'ang chih = made for the hall of cultivation of virtue. Palace mark 1820-50</p>


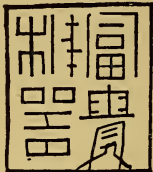

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
慎德堂聚順美彩潤益右大樹奇玉 博古製玉堂製堂製堂製堂製	<p>Shun t'ang po ku chih = antique made at the Shun-t'ê hall, 1820-50</p> <p>Ch'ü shun mei yü t'ang chih = made at the Ch'ü shun hall of beautiful jade. late 17th cent.</p> <p>Ts'ai jun t'ang chih = made at the hall of brilliant colours. early 19th cent.</p> <p>I yü t'ang chih = made at the hall of ? prosperity and profit. ? 17th cent.</p> <p>Ta shu t'ang chih = made at the hall of big tree hall. 1820-50</p> <p>Ch'i yü t'ang chih = made at the hall of rare jade. 1662-1722</p>	林玉景濂堂養和瑞麓山 堂製倣古製堂製房監製 廿之蘭 齋寧製	<p>Lin yü t'ang chih = made at the hall of abundant jade. 1662-1722</p> <p>Ching lien t'ang fang ku chih = imitations of antiques made at the Chinglien hall. late 18th cent.</p> <p>Yang ho t'ang chih = made at the hall for the cultivation of harmony. 1723-35</p> <p>Jui lu shan fang chien chih = made in the mountain dwelling under the superintendence of Jui-lu. 1662-1722</p> <p>Chih lan chai chih = made in the epidendrum studio. 17th cent.</p> <p>Tan ning chai chih = made in the pavilion of peace and tranquillity. 1736-95</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
思補 齋製	Ssü pu chai chih = made for the pavilion of medita- tion for the correc- tion of faults. ? early 18th cent.	永慶 長春	Yung ch'ing ch'ang ch'un = Eternal pros- perity and enduring spring !
	Kuei yueh shan chuang = work- shop of the Cassia Moon Mountain. 1820-50		T'ien ti yi chia ch'un = Springtime in heaven and earth—one family. (Motto of the late Empress Dowager) and Ta Ya Chai = Pavilion of grand culture : (one of her palaces) late 19th cent.
珍寶 珍藏	Jo shên ch'ên tsang = to be treasured like a gem from the deep. 18th and 19th cent.	大雅 齋玉	Ssü yü mei yü ya chih = thoughts elegantly expressed in beautiful jade. 1662-1722
雙溪 深珍 崔	Huo ch'i jo shên ch'ên tsang = to be treasured like a deep gem from the boiling stream. early 18th cent.	有美 雅製	
雅俗 共賞	Ya su kung shang = For the learned and common alike to take pleasure in. early 18th cent.	大吉	Ta chi = Great good-luck !
席珍 古玩	Hsi ch'ên ku wan = antique of the " mat jewel " (i.e. scholar) 1662-1722	吉祥 如景	Chi hsiang ju i = Good fortune and fulfilment of wishes !
	Tê hua ch'ang ch'un = Virtue culture and endur- ing spring ! surrounded by the date mark of Wan-li (1573-1619)	喜喜	Shuang hsi = Double (or wedded) joy ! On wedding gifts



MARK.	DESCRIPTION.
	<p>Various forms of <i>Shou</i> = longevity, the common form of which is</p> <p style="text-align: center;"></p>



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Shou (longevity) A curious form known in Holland as the spider mark		Fu kwei chia ch'i = fine vase for the rich and honourable. 16th cent.
福	Fu = happiness	長口金	Ch'ang ming fu kwei = Long life, riches, and honour!
福 福	in various forms	貴 金	in a circle like a "cash." 16th cent.
福 祺	"	慶	Ch'ing = Congratulations!
福 金	"	奇玉宝奇石寶奇珍	Ch'i yü pao ting chih chên = A gem among precious vessels of rare jade!
福 金	"	鼎之珍	1662-1722
祿	Lu = emolument	奇玉宝奇石寶奇珍	Ch'i shih pao ting chih chên = A gem among precious vessels of rare stone!
	An unusual form of Fu Shou = Happiness and long life!	如玉	Ch'i chên ju yü = A gem rare as jade!
收同福	Wan fu yü t'ung = May infinite happiness embrace all your affairs! 16th cent.	珍	1662-1722



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
西 玉 友 來 寶 勝 丹 桂 錦 南 玉 川 公 師 用 府 雅 聖 集 友	<p>Hsi yü = Western jade early 18th cent.</p> <p>Yu lai = Arrival of friends</p> <p>Pao shêng = Inexpressibly precious early 18th cent.</p> <p>Tan kuei = red olive : emblem of literary honours 16th cent.</p> <p>Tsai ch'uan chih lo = Rejoicing in the water (referring to fishes in the decoration) early 18th cent.</p> <p>Shuai fu kung yung = for public use in the general's hall. 17th cent.</p> <p>Shêng yu ya chi = Elegant collection of holy friends 1662-1722</p>	珍 愛 賞 蓮 珍 博 玩 古 賜 天 福 官 無 萬 壽 疆 萬 壽 疆	<p>Ai lien chên shang = Precious reward of the lover of the lotus ! 1820-50</p> <p>Po ku chên wan = a jewelled trinket of antique art</p> <p>T'ien kuan tz'ü fu = May the heavenly powers confer happiness !</p> <p>Wan shou wu Chiang = A myriad ages never ending !</p> <p>Wan shou wu Chiang = A myriad ages never ending ! Usually written in an horizontal line</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
山 文 斗 章	Wên chang shan tou = Scholarship lofty as the hills and the Great Bear ! 1662-1722	天 雅	T'ien = heaven early 18th cent.
玉	Yü = jade	玩	Ya wan = elegant trinket early 18th cent.
古	Ku = antique 1662-1722	真 玉	Chên yü = verit- able jade
珍	Chên = a pearl 1662-1722	玩 玉	Wan yü = trinket jade
雅	Ya = elegant 17th cent.	珍 玩	Chên wan = precious trinket
全	Ch'üan = complete 17th cent.	玉 珍	? Pao (precious) or Shan wang 18th cent.
聖	Shêng = holy 1662-1722	玩 玉	? A shop mark undeciphered
順	Shun = elegant 1662-1722	玉 玩	Shih fu = manifest happiness enclosed in a ground, engraved 1662-1722
興	Hsing = exalted 1662-1722	玉 珍	
國	Kuo = national 1662-1722	玩 玉	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu fan chih tsao = manufactured on the boundaries of (the province of) Fuchien. Early 16th cent.		Shang su (name) 1736-95
	? Lai (a name) 1662-1722		Yuan Sin-hsing tsao = made by Yuan Sin-hsing 19th cent.
	? Chao-chin (a name) Early 18th cent. stamped		Chang Ming kao tsao = made by Chang Ming-kao. on biscuit 1662-1722
	Chên ku shih = Chên-ku family 18th cent. engraved		Chih = made to order ( <i>i.e.</i> imperial)
	Li-chih (a name) stamped 18th cent.		Fa = emitted ( <i>i.e.</i> for sale) 1622-1722
	Lin c'hang fa tsao = made by Lin- ch'ang fa 1736-95		Shu fu = imperial palace. On Yuan dynasty ware (1280-1367)
	Ch'ên mu chih tsao = made by Ch'ên-mu-chih. on biscuit 1662-1722		Baragon Tumed = Western Tumed 1820-50 (Mongolian script) Made for the princess of the west wing of the Tumed Mongolian banners

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
茶	Ch'a = tea	山人陳偉	Shan jên ch'ên wei = The Hermit Ch'ên-wei ? 17th cent. inc. on white Fuchien porcelain
酒	Chiu = wine		
湯棗	Tsao t'ang = decoction of dates (chow-chow)		
湯薑	Chiang t'ang = decoction of ginger		Hsieh chu tsao = made for the Hsieh bamboos early 19th cent.
煙			
素	Kuan lien fang chih = made for the look-lily boat (i.e. excursion boat for viewing the lotus flowers) 1736-95		Hsieh chu chu jên tsao = made for the Lord of the Hsieh Bamboos early 19th cent.
解			
鹽			
綠滄	Ts'ang lang lû shiu = green water of the boundless ocean 16th cent.	內官窰	Kuan yao nei tsao = made at the government factory 1820-50
水浪			
父	Chung ch'êng fu = father "governor" (i.e. governor of a province)	御製	Yung chêng yü chih = made by order of the Emperor Yung chêng (1723-35)
景		雍正	
甲	Chung ch'êng = governor of a province.	奇	Lien ch'êng ch'i hou Probably Lien- ch'êng is a potter's name
丞	On copies of old crackle ware made 1723-35	后	
		連成	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>= Made by Wang Shêng-kao at the end of the 4th month of the 3rd year of Chia-ch'ing" (<i>i.e.</i> 1798). on "rice-grain" porcelain</p>		<p>Yü fêng yang lin = Yang-lin of Yü fêng (a place not far from Ching-tê-chên). on an "egg-shell" plate</p>
	<p>Probably a copy of the letter G. (1662-1722)</p>		<p>Yu chai = quiet Pavilion (studio name of painter) c. 1724. on an "egg-shell" plate</p>
	<p>Chu shih chü = The red rocks retreat</p>		<p>Kung ming fu kuei Hung fu ch'i t'ien = "A famous name, riches and honour: abounding happiness reaching to heaven!" on an "egg-shell" plate c. 1724</p>
	<p>Wan shih chü = The myriad rocks retreat</p>		
	<p>Tsui Yueh hsüan chih = made on the terrace of the drunken moon c. 1800</p>		<p>Uncertain seal marks</p>
	<p>Ling nan hui chi = a Lingnan (<i>i.e.</i> Canton) painting; and the seal Pai shih = White Rock (a studio name of a painter) c. 1724</p>		<p>Square seal (1662-1722) copied at Worcester</p>
	<p>on an "egg-shell" porcelain plate</p>		<p>Mark (undeciphered) on porcelain made for the Siamese market. 18th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Wu chên hsiên yao = pottery of Wu chên-hsien		<b>Canton stoneware</b> Li-ta-lai (name of a potter) Canton stoneware 18th or 19th cent.
	<b>Canton stoneware</b> I shêng = Harmonious prosperity. on Canton stone- ware		T'ai yüan (potter) 18th or 19th cent.
			Yüeh ch'ang (potter)
	Ko Ming hsiang chih = made by Ko Ming-hsiang 18th cent.		<b>Yi-hsing pottery</b> Yi-hsing (on red stoneware of Yi- hsing-hsien, in Chang-chou-fu) 19th cent.
	Ko yuan hsiang chih = made by Ko Yüan-hsiang 18th cent.		Hui Mêng-ch'ên chih = made by Hui Mêng-ch'ên. An old name on modern wares
			Mêng-ch'ên and Hui
	Huang-yün chi = registered by Huang-yün 19th cent.		Yu-lan-pi chih = made by Yu-lan- pi
	Chien yüan kai ti = The respect of Chen-yüan 18th cent.		Chin-Yüan-yu chi = registered by Chin-yüan-yu 19th cent.

## JAPANESE POTTERY

THOUGH a primitive pottery was made in Japan before our era, it was not till the practice of tea-drinking necessitated a better class of ware that anything of artistic pretensions was made. In the thirteenth century Kato Shirozaemon, better known as Toshiro, journeyed to China to learn the secrets of the Chinese potters. On his return he made the first glazed wares, which consisted chiefly of tea-jars and tea-bowls of fine stoneware with rich streaky glazes, amber brown, chocolate, and purplish black, sometimes superposed. A yellow glaze was added in the next generation. These glazes, known as *Seto gusuri*, or Seto glazes, were for long the only covering for Japanese pottery. Towards the end of the sixteenth century, after the invasion of Corea, a number of Corean potters were transplanted to Japan by the victorious Hideyoshi and proved a powerful influence in Japanese ceramics. Tea-drinking became an organised cult, and the tea societies (*Chanoyu*) acquired a semi-political significance. In their ceremonies the tea-drinkers studied an almost rude simplicity, and the wares affected by them were of an archaic character, so that the potters had to devote themselves to copying the old Seto and Corean wares. The latter included wares with greyish-white glaze, or grey stoneware inlaid with white or black clays in what was called *Mishima* style. Another important class of tea-ware was a soft pottery with smooth waxen glaze in brown, black, salmon red, or yellow colours, known as Raku ware and introduced by a Corean named Ameya early in the sixteenth century. A seal engraved with the word *Raku* (Happiness) was given to Chojiro, the second generation of the family in 1588, and has been used by his descendants ever since. Raku ware was easily made and required only a low temperature in the baking; it has been manufactured



by a large number of potters, professional and amateur, in various parts of Japan.

Among the old factories Takatori was noted for rich, variegated and mahogany glazes of the Seto style; Karatsu and Hagi for wares of Corean type; and Shigaraki for rough archaic pottery with blistered and corrugated glaze. A rich brown or slatey grey stoneware, with no glaze at all or only an accidental covering, was made in Bizen from early times: admirably modelled figures and groups have for long been made at Imbe, in this province. A grey stoneware with translucent glaze specked with brown was made at Iwaki in the province of Soma, and was generally decorated with a tethered horse, the princely badge of the province. Grey ware with fine inlaid white ornament, a development of the Corean *Mishima* style, is peculiar to Yatsushiro; and the province of Ise is distinguished by the work of a clever amateur of the eighteenth century whose art name is Banko. He also worked at Yedo copying Raku, Corean, and Kioto wares. His seal was used by Mori Yusei, who revived his work in 1830, and who was further noted for the use of interior moulds for his fine stoneware teapots which show outside the finger-prints of the potter.

The Kioto potters worked in every style, but the district of Awata is specially noted for a beautiful pottery with hard greyish white body and translucent glazes varying from grey to cream colour and finely crackled. In the early part of the seventeenth century this ware was painted in blue or brown under the glaze; but in the latter part of that period the celebrated potter, whose art name is Ninsei, learnt the secret of enamelling on the glaze from the porcelain makers in Hizen. He was followed by the Kenzan, Kinkozan, Hozan, Taizan and other families whose descendants in many cases still produce the finely enamelled Awata faience. But the most beautiful pottery of this type is the ivory white ware of the province of Satsuma, with its lustrous velvety surface and scarcely perceptible crackle. This ware, which probably dates from the seventeenth century, was at first undecorated; enamelled ornaments were sparingly applied in the eighteenth century, but in modern times the quality of the ware has degenerated and the mass of decoration increased. Indeed a large proportion of the ware is now sent to Tokio, where it is entirely covered with rich enamels and gilding. There were other and older wares made in the province of Satsuma with



glazes of Seto type, shrivelled glazes resembling shark-skin in texture, mottled tortoiseshell glazes, and brown painted designs, but these are little known or appreciated in Europe.

Another kind of pottery, in close imitation of a Chinese ware called by the Japanese Kochi-yaki, was successfully made by Zengoro Hozen, whose art name is Eiraku. This is a stoneware or semi-porcelain with turquoise, green, and purple glazes usually kept apart by the raised outlines of the ornament, but sometimes laid on singly over the entire piece. Eiraku flourished in the first half of the nineteenth century and his family still uses his seal. He worked at Kioto and in the province of Kishiu or Kii.

Marks on Japanese pottery are incised, stamped, or painted. The stamps or seals are by far the most numerous. They usually give the name of the potter or place of manufacture or, more rarely, the name of the Temple or place where the ware was sold. Japanese craftsmen almost always adopt an "art-name," sometimes more than one, and these are the names that chiefly occur in the potter's marks. Thus Zengoro Hozen signed with the name *Eiraku* and also with the seal *Kahin Shiriu* given to him by a princely patron, while Ogata Shinsho, best known by his art name Kenzan, is credited with at least ten pseudonyms.

Japanese potters worked singly, and the number of signatures of professional and amateur potters is immense.

Marks containing the words *tei* (house) and *yen* (garden) correspond to the Chinese "hall marks." The following list is a selection of the most important marks arranged geographically. Japanese marks are usually written in Chinese

堂<sup>1</sup>園<sup>2</sup>

製

= tsukuru, sei, seisu, or zo = made

作

= saku = made

製  
之

= Koreo tsukuru = made this

筆

= hitsu = drawn

造

= sei = made (synonym of *tsukuru*)

画

= ga or yegaku = painted

script or seal characters, more rarely in the cursive Japanese writing. They commonly end in the word *sei* or *tsukuru* (Ch. *chih*) = made, varied by such words as *saku* = made : *hitsu* (pencil) = drawn : *ga* or *yegaku* = painted. *Tsukuru* followed by the word *Kore* (=this) is read *Kore o tsukuru* = made this. Sometimes the mark ends in, or solely consists of a *Kakihan*, i.e. written seal (see p. 179), a flourish or sign without literary meaning.

Date marks are given in two ways as on Chinese wares : (1) the cyclical system which is identical with the Chinese (p. 129) ; (2) the *nengo* which corresponds with the Chinese *nien hao*, being a period, the name and length of which are determined by the Emperor. The list of *nengo* began in 645 A.D. ; but the following section beginning in 1370 is sufficient for identifying pottery marks. The table of numerals on page 137 will be useful in this connection.

In the columns of Japanese marks the headings in heavy type are the names of provinces. Place-names have been printed in italics, where they might be otherwise confused with the names of potters, which are printed in ordinary type.

## JAPANESE DATES (NENGO).

德建	Ken-toku . . . 1370	弘治	Kō-ji . . . 1555
中文	Bun-chū . . . 1372	永祿	Ei-roku . . . 1558
授天	Ten-ju . . . 1375	龜元	Gen-ki . . . 1570
和弘	Kō-wa . . . 1381	正天	Ten-shō . . . 1573
中元	Gen-chū . . . 1384	祿文	Bun-roku . . . 1592
德明	Mei-toku . . . 1393	長慶	Kei-chō . . . 1596
永應	Ō-ei . . . 1394	和元	Gen-na . . . 1615
長正	Shō-chō . . . 1428	永寬	Kwan-ei . . . 1624
享永	Ei-kiō . . . 1429	保安	Shō-hō . . . 1644
吉安	Ka-kitsu . . . 1441	應慶	Kei-an . . . 1648
德文	Bun-an . . . 1444	曆承	Jō-ō . . . 1652
德寶	Hō-toku . . . 1449	治明	Mei-reki . . . 1655
德亨	Kō-toku . . . 1452	文萬	Man-ji . . . 1658
正康	Kō-shō . . . 1455	寶寬	Kwam-bun . . . 1661
祿長	Chō-roku . . . 1457	延天	Em-pō . . . 1673
正寶	Kwan-shō . . . 1460	和貞	Ten-na . . . 1681
正文	Bun-shō . . . 1466	享元	Jō-kiō . . . 1684
仁應	Ō-nin . . . 1467	祿寶	Gen-roku . . . 1688
明文	Bun-meī . . . 1469	永正	Hō-ei . . . 1704
亨長	Chō-kō . . . 1487	德享	Shō-toku . . . 1711
德延	En-toku . . . 1489	保元	Kiō-hō . . . 1716
應明	Mei-ō . . . 1492	文正	Gem-bun . . . 1736
龜文	Bun-ki . . . 1501	保寬	Kwam-po . . . 1741
正永	Ei-shō . . . 1504	享延	En-kiō . . . 1744
永大	Dai-ei . . . 1521	延寬	Kwan-en . . . 1748
祿亨	Kō-roku . . . 1528	曆寶	Hō-reki . . . 1751
文天	Tem-bun . . . 1532	和安	Mei-wa . . . 1764
			An-ei . . . 1772

## JAPANESE DATES (NENGO).

天明  
寬政  
享和  
文化  
文政  
天保  
弘化  
嘉永  
安政  
萬延  
文久  
元治  
慶應  
明治

Tem-mei . . .	1781
Kwan-sei . . .	1789
Kiō-wa . . .	1801
Bun-kwa . . .	1804
Bun-sei . . .	1818
Tem-pō . . .	1830
Kō-kwa . . .	1844
Ka-ei . . .	1848
An-sei . . .	1854
Man-en . . .	1860
Bun-kiū . . .	1861
Gen-ji . . .	1864
Kei-ō . . .	1865
Mei-ji . . .	1868

On p. 189 is a complete example of a Japanese mark, including a date, *i.e.* "Made at Otokoyama, in Southern Kii, in the first year of Ka-ei" (A.D. 1848). Below are five other examples of date-marks.

元

元

Gen-ki nen sei  
= made in the  
Gen-ki period  
(A.D. 1570-73).

延寶  
年製

Em-po nen sei  
= made in the  
Em-po period  
(A.D. 1673-81).

忠

龜

明治  
陶園製

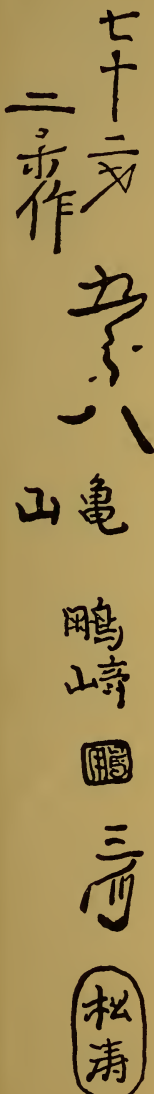

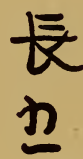
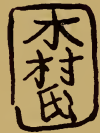





Mei-ji nen To-yen  
sei = made by  
To-yen in the  
Mei-ji period  
(A.D. 1868- ).

文化  
年製

Bun-kwa nen sei  
= made in the  
Bun-kwa period  
(A.D. 1804-1818).








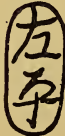


Tai min nen sei  
= made in the  
Tai min dynasty  
*i.e.* The Great  
Ming dynasty of  
the Chinese  
(A.D. 1368-1644).

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Hizen</b>		<b>Prov. of Bizen</b> Various marks used by potters to identify wares fired in the public kilns 17th cent.
	Shichi ju ni sai Niraku saku= made by Niraku at the age of 72 years. c. 1800		Cho 18th cent.
	Gorohachi. Mark on a copy of old Korean ware, c. 1800. The original Gorohachi worked in the 16th cent.		Ka ichi c. 1680
	Kameyama 19th cent.		Riku 1780-1830
	Bogasaki, in Nagasaki 1830-43		Totei 19th cent.
	Bo (for Bogasaki)		Dai Nippon Imbe to = Imbe ware of great Japan 19th cent.
	Mikawa for Mikawaji c. 1820		Terami c. 1850
	Shoto c. 1800		K'wa-bo 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Bizen</b> Kiyochika 19th cent.		<b>Tsushima</b> <i>Shiga</i> c. 1820
	Dai Nippon Imbe to (see p. 159) and Kimura Kiyochika		<b>Tosa</b> <i>Odo</i> 19th cent.
	Naoyoshi 18th cent.		Sokan tsukuru = made by Sokan c. 1680
	Yoshida tsukuru = made by Yoshida c. 1840		<b>Settsu</b> <i>Naniwa</i> (old name of Osaka) c. 1680
	Mori		<i>Kosobe</i> and Shichi ju rojin Tai-nen sho = painted by Tainen at the age of 70 years 19th cent.
	Okayama 19th cent.		
	<i>Mushiage</i>		Kikko († 1861) at <i>Jusan</i> , Osaka 1819- (see p. 179)
	<i>Mushiage</i> Makuzu c. 1830		<i>Sakurai</i> and no Sato = Sakurai (a village) in Sato c. 1830

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Settsu</b> Shosai at <i>Osaka</i> c. 1860	 友吉	<b>Omi</b> Yuko c. 1850
梅山 勢田	<b>Omi</b> Baizan c. 1850	信永 方半	Shigaraki Uichu. Uichu, potter of <i>Shigaraki</i> 17th cent.
星 家	<i>Seta</i> 17th cent. onwards		
梅林	Mompei and Mompeizan c. 1830		
	Bairin at <i>Beppo</i> c. 1800		Takuzan; made pottery at <i>Yedo</i> (1815-40) with <i>Shigaraki</i> clay
	<b>Omi</b> <i>Koto</i> = east of the lake (Biwa). Mark on wares made at <i>Sawayama</i> 1815-50		<b>Higo</b> Higo
比良	<i>Hira</i> c. 1830	 代 儿	<i>Yatsushiro</i>
子			Sogen
京	Zeze Tora. Tora Kichi potter, at <i>Zeze</i> c. 1850	 	Gen To Kiln marks (see note on Bizen ware, p. 159) on <i>Yatsushiro</i> ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Higo</b> Ya = <i>Yatsushiro</i> late 19th cent.		<b>Kaga</b> <i>Ohi</i> 1780 onwards
肥後 細田 山 北 路	<b>Higo</b> <i>Amidayama</i> c. 1797	大 樋	<i>Ohi</i>
松 園	<b>Shodai</b> c. 1840		<b>Yamamoto</b> c. 1810
	<b>Shofu</b>		<b>Kinju</b> (Mark of Mokubei in Kaga) c. 1807
東 郷	<b>Kaga</b> Rinzan c. 1800	東 郷	<b>Ise</b> Anto 1740-1850
	<b>Ju</b> (for Okura Juraku) c. 1872		<b>Banko</b> early 18th cent. onwards
	<b>Toko</b> at <i>Rendaiji</i> c. 1806		<b>Akoji</b> c. 1850
			<b>Sahei</b> c. 1640







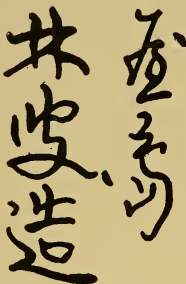

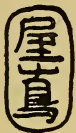











MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Ise Banko		Ise Yurin, maker of Banko ware 19th cent.
	Banko		Ko-tei = lake house: mark on Banko ware 19th cent.
	Nippon Banko and Date tsukurū = made by Date 19th cent.		<i>Isawa</i> c. 1810
	Banko		<b>Yamato</b> <i>Akahada</i> 18th cent.
	Nippon Yusetsu. Yusetsu was a potter who revived the Banko ware c. 1835		<i>Akahadayama</i> (19th cent.)
	Banko Fueki. Fueki was brother of Yusetsu		Bokuhaku (1850-70)
	Banko		Issai (Akahada or Hagi) 19th cent.
	Bokusai 19th cent.		Seto-suke, mark on ware made at Yokka-ichi, in Ise c. 1860 (also on an older ware made in the province of Echizen c. 1665)




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Echizen</b> <i>Mikuni</i>	 	<b>Awaji</b> Mimpei c. 1830
	Fukui c. 1840		<i>Nippon Awaji</i> Sampei c. 1880
	<b>Chikugo</b> Yanagawa c. 1840		Rissai (Awaji or Tosa) 19th cent.
	<b>Suo</b> Iwakuni ( <i>Tada</i> ) c. 1770		Nü-no Gun-jiro 1850
	Iwakuni		
	Kikko (at <i>Tada</i> ) c. 1835	 	<b>Buzen</b> Ho and a spiral mark of the potter Hosho at <i>Agano</i> c. 1800
	Jusan-ken ; mark of Kikko		Denko (name of a ware made at <i>Kataru</i> ) c. 1856
	<b>Sado</b> Sa-kin saku = made by Sakin. "Kintaro" ware 1800	 	<b>Izumi</b> <i>Minato</i> c. 1800, and Minato yaki = Minato ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Izumi</b> Sen-shiu Sakai moto Minato yaki Kichi-ye-mon = Original Minato ware of Kichiyemon at <i>Sakai</i> in Senshiu (i.e. Izumi) 19th cent.		<b>Kii</b>  <i>Otokoyama</i> near Nishiyama 1847-66
	Kwan-kei		Nan-ki
	<b>Iwami</b> Nag-ami c. 1840		Nan-ki. <i>Otokoyama</i> = southern <i>Otokoyama</i>
	Iwao (another mark of the same potter)		Seinei. A mark said to have been used by Raku Tanniu in Kii c. 1840
	<b>Kii</b> Kairakuyen sei = made by Kairakuyen. A name given to Eiraku Hozen by Prince Harunori.		Zuishi c. 1790. A ware made at <i>Meppotani</i>
	Kairakuyen sei		<b>Iga</b> Iga c. 1800 (Two forms of the mark)
	Kairakuyen (in a gourd). The factory was in the Kairakuyen park at Nishiyama and was active from 1828-68		
			Iga yaki = Iga ware c. 1840
			Totei (at <i>Marubashiro</i> ) c. 1850

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Nagato</b> <i>Toyo-ura-yama</i> c. 1846 (The factory existed from 1716 onwards)	 	<b>Harima</b> <i>Suma</i> 1800-50 Two forms of the mark
	<b>Totomi</b> <i>Shidoro</i> 18th and 19th cent.		<i>Tozan</i> the hill from which the clay was taken for the factory at <i>Himeji</i> 1826-
	<b>Harima</b> <i>Akashi</i> (1700-1860)	 	<b>Izumo</b> <i>Zen and Zenshiro.</i> A family working at <i>Fujina</i> 1750-1860
	<i>Akashi-ura</i>		<i>Rakuzan at</i> <i>Matsuye</i> 1780-1840
 	<i>Asagiri</i> <i>Sohei</i> 19th cent. The Asagiri factory dates from 1700-1830		<i>Unyei at</i> <i>Fujina</i> c. 1830
 	<i>Wafuken</i> and <i>Maiko</i> (1750-1800)		<i>Izumo</i> <i>Wakayama :</i> late 19th cent.
 			<b>Chikuzen</b> <i>Takatori yo</i> = <i>Takatori</i> pottery c. 1770
	<i>Hoyen :</i> a mark used by <i>Maisen</i> who followed <i>Wafuken</i> c. 1800		<i>Ka</i> c. 1780 <i>Yamaka</i> c. 1800 (oven marks see p. 159)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 	<b>Chikuzen</b> (Takatori) Ki. c. 1820		<i>Shido</i> Shun-min c. 1780
 高 貞典	Taka (for Takatori) 19th cent. "		Shun-min
	Teiten c. 1850		Min
	Soshichi at <i>Hakata</i> 1827	 砥山	Minzan at <i>Shido</i> 1780-1830
	Soshichi	信山	Shinzan c. 1830
	Shun (for Shunzan) in <i>Suo</i> c. 1780	高	Taka (for <i>Taka-</i> <i>matsu</i> ) on "Inari- yama" ware 1740-60
平 桑民	<b>Sanuki</b> Shun-min Hiraga c. 1780 (Hiraga Gennai took the name Shun-min)		Yashima at <i>Shido</i> c. 1800
賀			Yashima c. 1820

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Sanuki</b> Yashima Rinso tsakuru = Yashima (ware) made by Rinso. 1817		<b>Owari</b> Bizan c. 1800. On "Ofuke" ware
	Yashima		Fuke. Mark on "Ofuke" ware made at Akazu c. 1820
	Yohachi 1810-30		Sobokai 1800
	San yo = Sanuki Pottery c. 1840		Shunu c. 1790
	<b>Tamba</b> Naosaku 1835-60		Shunzan c. 1770
	<b>Owari</b> Owari 19th cent.		Shuntai c. 1830
			Shunetsu 19th cent.
			Shuntan c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Makusa c. 1780		Owari <i>Inuyama</i> 1730 onwards
	Gen (for Gempin) c. 1640		Inuyama (which has the same ideographs as Kenzan) c. 1800
	Gempin on a copy of Gempin ware made c. 1730		
	Chozo (at <i>Tokoname</i> ) c. 1830		Yoshitoyo (at <i>Seto</i> ) c. 1780
	Ikko (at <i>Tokoname</i> ) c. 1850		Toyohachi (at <i>Nagoya</i> )
	Sobaitei (at <i>Akazu</i> or <i>Kioto</i> ) 18th cent.		Toyosuke
	Masaki (at <i>Nagoya</i> and <i>Tokio</i> ). c. 1820		Toyoraku (or Horaku)
	Bokuko (style of Masaki) 19th cent.		Toyoraku. Four marks on ware made by Toyosuke at the Horaku factory at <i>Nagoya</i> . c. 1820







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Owari</b> Bairaku (on Toyosuke ware) c. 1820	 	<b>Yamashiro</b> Ninsei: in a seal the top of which is like a looped curtain (Maku-in)
 	<i>Sasashima</i> (near <i>Nagoya</i> ) 1750-1870		<i>Akashi</i> Mark of Seisuke working with Ninsei c. 1680
 	Fuji (marks of the Fujimi family) 1800 onwards		<i>Seikanji</i> (Ninsei worked there c. 1670)
 	<b>Yamashiro</b> Kuchu: on "Takagamine" ware made by Kuchu or Koho c. 1630: and Ko in a circle (for Koho)		Onike: on ware made at <i>Mizoro</i> early 19th cent.
	Sei (for Ninsei) 17th cent.		Harima: mark of Tsuji Harima 1720-30
 	Kiyo (mark used by Ninsei)		Tsuji
	Ninsei		Fuji (at <i>Kiyomizu</i> ) c. 1700
 	" "	 	<i>Awata</i> (Kioto) 17th cent. onwards




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> <i>Iwakura</i> The Kinkozan family worked at Iwakura, moving to Kioto in 1750, where they used the same marks		<b>Yamashiro</b> Kinkozan (at <i>Iwakura</i> and <i>Kioto</i> ). 17th cent. onwards
 	Iwakurayama		Bizan (at <i>Awata</i> ) 19th cent.
  	Hozan (family) 17th cent. onwards at <i>Awata</i>	 	Tanzan (at <i>Awata</i> ) 1846 —
   	Hozan	 	<i>Kiyomizu</i> (17th cent. onwards) a district of <i>Kioto</i>
	Taihei (used by Hozan c. 1800)		Kiyo (for <i>Kiyomizu</i> )
	Bu (= ? Bunzo) 18th cent.		Kiyomizu Gusai 19th cent.
  	<i>Gobosatsu</i> 17th cent. onwards		Kanzan (at <i>Kiyomizu</i> ) 1805 onwards
 	Taizan (at <i>Awata</i> ) 1760 onwards		Eisen (at <i>Kiyomizu</i> ) c. 1760. An amateur potter, who made the first <i>Kioto</i> porcelain
	Giozan 1820-50		

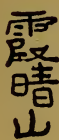




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Roku. Mark of Rokubei I., at <i>Kiyomizu</i> (1737-99)		<b>Yamashiro</b> Dohachi II. (in a shell)
	Sei in a hexagon. Mark of Rokubei I. and III.		Nina and Ninami: marks of Dohachi II.
	Rokubei I., and Rokubei III. (1820-85)		Kachutei Dohachi sei = made by Dohachi in the Kachu house
	Sei in a double hexagon. Mark of Rokubei II. 1797-c. 1850		Shuhe: at <i>Kiyomizu</i> c. 1810
	Shichibei (1840-60), and Sei in a heptagon: at <i>Kiyomizu</i>		Yosobei I. (at <i>Kiyomizu</i> ) c. 1800 Yosobei II. c. 1830
	Dohachi (The first Dohachi dates 1737-93: Dohachi II. died 1856: Dohachi III. c. 1840-75 Dohachi IV. 1875- ) at <i>Kiyomizu</i>		Yosobei III. c. 1850
			Tosetsu: at <i>Kiyomizu</i>
	Dohachi		Kitei (at <i>Kiyomizu</i> ). Four generations dating from 1790

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Kitei : at <i>Kiyomizu</i> (Kitei = tortoise house)		<b>Yamashiro</b> Tsuyen : at <i>Kiyomizu</i> c. 1800
 	Ki for Kitei		Ippodo c. 1850 on Suminokura's ware
	Tei on a tortoise : mark of Wake Kitei, c. 1850		<i>Arashiyama</i> c. 1830
	A tortoise		Asahitei c. 1840
	Zoroku		Shonsui Gorosuke : at <i>Gojosaka</i> 1840-60
 	Zoroku (mark of Genyemon at <i>Kiyomizu</i> ) 1841-		"
	Otani : mark used by Zoroku		Kinsei c. 1800
 	Seifu (at <i>Kiyomizu</i> ) : three generations dating from c. 1844		Kosai 1840-50

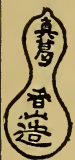
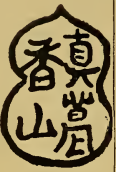
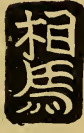







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Raku. This seal was given to Chojiro, son of the Corean Ameya, by Hideyoshi in 1588. The family have used it since, and the 13th generation is still at work in Kioto		<b>Yamashiro</b> Ichi-raku ( <i>Kioto</i> ) 19th cent.
	Raku (=enjoyment)		Rakuwo ( <i>Kioto</i> ) 18th cent.
	Raku		Kagura = mark on <i>Okazaki</i> ware of Raku type, made by Bunzaburo 1850-70
	Seinei: mark of Raku Tanniu c. 1840 (see p. 165)		Kyuraku: mark used by Yasuke ( <i>Kioto</i> ), c. 1855
	Other makers of Raku ware at <i>Kioto</i> Jizan saku = made by Jizan. 19th cent.		Saburo: an early mark used by Kenzan, the celebrated <i>Kioto</i> potter († 1743)
	Sei-ji, 19th cent.		Kenzan
	Ko-sa-o 18th cent.		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
       	<p><b>Yamashiro</b>  Sandai Kenzan  = Kenzan of the  3rd generation.  early 19th cent.</p> <p>Mokubei : at  <i>Kiyomizu</i>  (1767-1833)</p> <p>Koki kwan  Mokubei tsukuru  = made by  Mokubei  connoisseur of  antique pots</p> <p>Asahi : mark  on pottery  made at <i>Uji</i> in  17th cent. and  revived in 1852</p> <p>Ryozen  c. 1810  (10th generation  of the Zengoro  family) at Kioto</p> <p>Eiraku : mark  of Hozen, 11th  generation of the  Zengoro family  1825-53  (see p. 165)</p> <p>Kahin Shirin :  mark used by  Hozen</p> <p>Hozen</p>	       	<p><b>Yamashiro</b>  <i>Omuro</i> : mark used  by Wagen (12th  generation of the  Zengoro family)  c. 1853</p> <p>Ouchi-yama  Sei en : mark used  by Zengoro Wagen</p> <p>Tenkaichi  Soshiro : mark of  Soshiro, of the  4th generation of  the Zengoro family  c. 1640</p> <p>Marks used by  Zenshiro (brother  of Wagen)  c. 1860</p> <p>The first reads  <i>Omuro</i> and the  other <i>Toho</i></p> <p><i>Otowa</i>  17th cent.</p> <p><i>Otowa</i> and  Ken (for <i>Kentei</i>)  c. 1850</p>

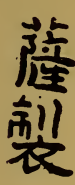
















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
       	<p><b>Yamashiro</b> Giyoku-tei (<i>Kioto</i>) 18th cent.</p> <p>Makuzu family : 1840 onwards at <i>Makuzu-ga-hara</i>, a district of <i>Kioto</i></p> <p>Rengetsu : a woman potter 1830-60, and a 2nd generation 1860-80</p> <p>Riokozen : mark used by Rengetsu</p> <p>Rantei c. 1865</p> <p>K'wan-riyo (? <i>Kioto</i>) late 18th cent.</p> <p>Shuzan c. 1870</p> <p>Sei shi c. 1872</p>	     	<p><b>Yamashiro</b> <i>Kiunkun (Kioto)</i> 19th cent.</p> <p>Sei</p> <p>Shigen late 18th cent.</p> <p><b>Musashi</b> Kenzan sho = Kenzan wrote it. Kenzan (see p. 174) worked at <i>Iriya, Tokio</i> early 19th-cent.</p> <p>Kenya : mark of Miura Kenya in <i>Asakusa</i> 1830-c. 1860</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p><b>Musashi</b></p> <p>Kaseizan worked near <i>Yotsuya, Yedo</i> c. 1780</p>	 	<p><b>Musashi</b></p> <p>Shisei : at <i>Matsuyama</i> 19th cent.</p>
	<p>Rakurakuyen : the garden of the Daimio of Owari in <i>Tokio</i>, where pottery was made 1804-30. Masaki was in charge for a time</p>	 	<p>Shoson 19th cent.</p>
	<p>"</p>		<p>Gosaburo : at <i>Imado</i> c. 1840</p>
	<p>Korakuyen : mark of the private kiln of the Prince of Mito, at <i>Tokio</i> 1832</p>	 	<p>Sumidagawa : mark used by Kikkutei at <i>Yedo</i> 1810</p>
 	<p>Sanrakuyen mark of private kiln of the Duke of Tosa, <i>Tokio</i> 1848</p>	 	<p>Tamagawa : probably <i>Tokio</i> c. 1850</p>
 	<p>Kikko, who came to <i>Yedo</i> in 1855 (see p. 160)</p>	 	<p>Koren saku = made by Koren: a woman potter of <i>Tokio</i> c. 1878</p>
	<p>Hashimoto Sanjiro : at <i>Imado</i> 19th cent.</p>		



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Musashi</b> Makuzu Kozan tsukuru (in a gourd) = made by Makuzu Kozan (see p. 176) who moved from Kioto to Yokohama in 1870	薩摩 サ ソ マ	<b>Satsuma</b> Satsuma : in ordinary and contracted forms
	Makuzu Kozan (in a gourd)		Houju 1780-1800
	<b>Iwaki</b> Soma. Soma ware was made at <i>Naka-</i> <i>mura</i> , 1631 onwards. It is usually decorated with a prancing horse tethered, the device of the Prince of Soma		Hohei 1820
	Shoda : mark on <i>Nakamura</i> ware c. 1850		Hoyei 1820-40
	Kanashige 1850-70		<i>Tatsumonji</i> Hoyu c. 1840
	Yenzan ? 18th cent. on Soma ware	芳光	Hoko 1860
小丸 	Komaru 1816- at <i>Ohorimura</i>		Seikozan 1830
	Rakuzan 1830 mark used by Komaru		Hayashi (with a leaf usually added). ? Satsuma or Kioto c. 1840



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Satsuma</b>		<i>Miscellaneous</i>
	Satsu sei : on <i>Tachino</i> ware c. 1830		Toshiro : supposed to be the signature of Kato Shirozaemon or Toshiro, the originator of glazed pottery in Japan in the 13th century
	<b>Mikawa</b>		Sen-ki : mark on <i>Ohi-machi</i> ware (see p. 162) 19th cent.
	Kakitsubata (an iris) and Okunisan (honourable pro- vince): marks used on <i>Kusumura</i> ware c. 1840		Jusan-Ken : mark of Kikko at at Osaka and Yedo (see p. 160)
			Soyen : mark on Raku ware ( <i>Kioto</i> ) 19th cent.
	Five examples of Kakihan (hand seals) occasionally used by potters in place of, or accompanying, the ordinary signature.		Bunki on Raku ware ( <i>Kioto</i> ) ? 19th cent.
	They are mere flourishes made with the brush and do not repre- sent actual characters.		Sensuke seizo = made carefully by Sensuke : on <i>Ota</i> ware c. 1874 made in the prov. Kii
			<i>Ni-Kô</i> on ware made for sale at the temple of <i>Niko</i> near <i>Tokio</i>
			



## JAPANESE PORCELAIN

THE pioneer of Japanese porcelain was Gorodayu Go-Shonsui, who spent five years in China learning the art at Ching-tê-chên. Returning to Japan in 1515 he made blue and white porcelain with imported Chinese materials; but as he was unable to find the necessary clay in Japan, his success was only temporary and left nothing behind but the knowledge of painting in blue under a glaze. The requisite materials, however, were discovered in the province of Hizen by a Corean named Risampeï, about the year 1605, and forty years later two potters named Tokuemon and Kakiemon, with some help from a Chinese, developed the art of painting in enamel colours. A flourishing industry now sprang up in the village of Arita and its neighbourhood, and much of the ware found its way to Europe on Dutch ships trading with Imari, the sea-port of the Arita district. This "Old Japan" porcelain falls roughly into two classes: (1) a fine white ware with delicate and sparse decoration of floral sprays, birds, and animals in brilliant enamels, blue, manganese-purple, green, and red—commonly called Kakiemon ware; and (2) a heavier, greyer porcelain with crowded ornaments chiefly in dark impure blue, soft Indian red, and gold, obviously made for export, and commonly called Old Imari ware. Two other factories in the province of Hizen were celebrated in the eighteenth and the first half of the nineteenth centuries; the one at Okawaji, under the patronage of the feudal chief of Nabeshima, and the other at Mikawaji, taken under the protection of the chief of Hirado in 1751. The Hirado porcelain was the finest made in Japan; and the best specimens were painted in a pale but pure blue of great delicacy, a favourite subject being boys playing under an ancient pine, the number of boys, seven, five, or three, indicating the quality of the piece.

In 1660 Goto Saji, a native of the province of Kaga, set out to discover the secrets of the Arita potters, and from his return in 1664 dates the growth of a flourishing industry at Kutani-mura and its neighbouring villages. Kaga porcelain was chiefly noted for its rich enamels—blue, green, purple, and red—either painted in the Arita style or laid on in broad washes over formal designs pencilled in black. In the nineteenth century a specialty was made of decoration in red and gold, which has come to be regarded as typical of Kaga ware.

The Kioto potters did not turn their attention to porcelain till the end of the eighteenth century. Eisen was the first and he was followed by Mokubei, Rokubei, Eiraku, Dohachi, and a number of other clever potters. The Seto factories, destined to be the most productive in Japan, owe their knowledge of porcelain-making to Kato Tamikichi, who penetrated the secrets of the Arita potters in the first decade of the nineteenth century.

Chinese influence is almost always apparent in Japanese porcelain, and the early wares, if marked at all, usually display a Chinese date,<sup>1</sup> symbol, or mark of commendation. Moreover, the better factories were directly under the patronage of a feudal chief who did not permit the workmen's names to appear on the wares. Thus it is not till the nineteenth century that true potters' marks are common on Japanese porcelain; and much of the older wares have no mark at all. Marks beginning with the words "*Dai Nippon*" (see p. 186) may be safely regarded as of nineteenth-century date.

<sup>1</sup> Such as the *nienhao* of the Ch'êng Hua (Jap. Seika), Chia Ching (Jap. Ka-sei), Wan Li (Jap. Man-reki), Ch'ien Lung (Jap. Ken-riu) for which see p. 135.

## MARK.

## DESCRIPTION.

## MARK.

## DESCRIPTION.

開文  
化明

Bun-mei  
Kai-k'wa =  
enlightenment  
and civilisation :  
on *Seto* ware  
c. 1860



On Arita porcelain



Hô = precious :  
on Arita porcelain  
c. 1700



Fuku = happiness  
(common on  
Kaga porcelain)



Hô tei no takara  
= a gem among  
precious vessels.  
on Arita ware  
18th cent.



Jiu = long life



Kin (gold) : on  
Okawaji ware  
18th cent.



Ka = happiness



Roku =  
emolument :  
on Hirado ware  
18th cent.



? Fu wan chih =  
made by Fu-wan.  
on Arita ware  
c. 1800  
Fu wan =  
ten thousand  
blessings



Doubtful seal  
mark on  
Kaga porcelain.  
early 18th cent.





Doubtful seal.  
mark on  
Kaga ware  
17th cent.

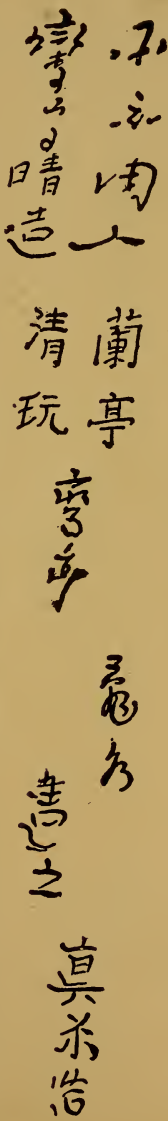


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Doubtful seal mark : Arita porcelain ? 18th cent.		Flower in red, and mark of the Dresden collection incised. Arita porcelain 17th cent.
	Sei = made (to order) : on Kaga porcelain 18th cent.		Leaf mark copied from the Chinese
	Ornamental seal mark on Arita porcelain 18th cent.		fungus mark : copied from the Chinese
玩元	Gwan = a trinket. <i>Kameyama</i> ware early 19th cent.		Fungus mark
清元	Seigen = pure trinket. <i>Seto</i> ware 19th cent.	右田	Hizen
長春 富貴	Fu ki cho shun = Riches, honour and eternal spring !	田	Arita
	Swastika or fylfot symbol : the Chinese wan = ten thousand		Nishina Arita ware 19th cent.
	Five-leaved flower in red on Arita porcelain 17th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>肥前宮</p> <p>年木庵</p> <p>日肥山</p> <p>肥前</p> <p>肥礫山</p> <p>吉</p>	<p><b>Hizen</b></p> <p>Hizen Kuwan Yo Nembokuan Kizo sei = made by Nembokuan Kizo in the Hizen government kiln. Arita 19th cent.</p> <p>Nembokuan Kizo tsukuru = made by Nembokuan Kizo</p> <p>Nichi Hizen Fukagawa tsukuru = made by Fukagawa in Hizen. Arita late 19th cent.</p> <p>Hizen Kuwan Tsuji tsukuru = made by Tsuji in the Hizen government (kiln). late 19th cent.</p> <p>Hichoan Shimpo tsukuru = made by Hichoan Shimpo. Arita 19th cent.</p> <p>Kozan sho = written by Kozan. ? <i>Okawaji</i> 18th cent.</p>	<p>皿肥 山前 森三 力川 造内</p> <p>平戸 制衣</p> <p>正</p> <p>藏春亭 三保製</p> <p>西</p>	<p><b>Hizen</b></p> <p>Hizen <i>Sarayama</i>. late 19th cent.</p> <p>Mikawaji Mori Chikara tsukuru = made by Mori Chikara at <i>Mikawaji</i>. late 19th cent.</p> <p>Hirato sei = made at Hirato (on <i>Mikawaji</i> ware)</p> <p>Masa-ichi : a netsuke maker : <i>Mikawaji</i> 19th cent.</p> <p>Zôshun tei Sampo sei = made by Sampo at the Zôshun hall <i>Mikawaji</i> c. 1830</p> <p>Kushide (comb pattern) on the foot rim of Nabeshima ware made at <i>Okawaji</i> 18th and 19th cent.</p> <p>Hako sei = made at <i>Hakodate</i> c. 1850</p>




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>五良大甫 吳祥瑞造</p> <p>倣余祖先祥瑞 五良大甫所製</p> <p>龜山製 姫路製</p> <p>播陽 東山</p>	<p><b>Hizen</b> Gorodayu Go Shonsui tsukuru = made by Gorodayu Go Shonsui. This potter was the originator of Japanese porcelain in the 16th cent.: imitations of his ware are common</p> <p>Narau waga zosen Shonsui Gorodayu tokoro sei = made in imitation of my ancestor Shonsui Gorodayu</p> <p>Kameyama sei = made at Kameyama 1803-46</p> <p><b>Harima</b> Himeji sei = made at Himeji (see p. 166) c. 1826</p> <p><i>Banyo Tozan.</i> Tozan is the mountain where the material was mined for Himeji ware</p>	<p>櫻才子</p> <p>大日本 九谷造</p>    <p>珍道 玩分</p>	<p><b>Settsu</b> Sakurai no Sato = <i>Sakurai</i> in Sato 19th cent. (see p. 160)</p> <p><b>Kaga</b> <i>Kutani.</i> Dai Nippon Kutani sei = made at <i>Kutani</i> in Great Japan. 19th cent.</p> <p>Tozan no in = seal of Tozan. <i>Kutani</i> 19th cent.</p> <p><i>Kutani</i> Shiozo. late 19th cent.</p> <p>Dosuke chin gwan = precious trinket of Dosuke. Kaga ware 18th cent.</p>



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>京都 永樂造 大日本 華中亭 道義 之 之 土元主 堯 僊堂</p>	<p>Yamashiro</p> <p>Kioto</p> <p>Dai Nippon Eiraku tsukuru = made by Eiraku in Great Japan. Mark of Eiraku I. early 19th cent. and Eiraku III. late 19th cent. (see p. 175)</p> <p>Kachu tei Dohachi = made by Dohachi in the Kachu house. <i>Kioto</i> c. 1840</p> <p>Heian toko Rokubei sei = made by Rokubei the Heian potter. Heian is an old name for Kioto. early 19th cent. (see p. 172)</p> <p>Yaki nushi Sosendo = the potter Sosendo. <i>Seto</i> c. 1840</p>	<p>  </p>	<p>Yamashiro</p> <p>Heian toko Rantei seizo = carefully made by Rantei the Kioto potter. early 19th cent.</p> <p>Rantei sei gwan = pure trinket of Rantei</p> <p>Rantei</p> <p>Kisui seizo = made by Kisui. <i>Kioto</i> late 19th cent.</p> <p>Shimbei tsukuro = made by Shimbei ? <i>Seto</i> 19th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>扒園造</p> <p>香齋製 大日本</p> <p></p> <p>清風造 大日本</p> <p></p> <p>周平 辰形 左平 製心</p>	<p><b>Yamashiro</b></p> <p>Kiyen tsukuru = made by Kiyen. (incised). <i>Kioto</i> 19th cent.</p> <p>Dai Nippon Kosai tsukuru = made by Kosai in Great Japan. <i>Kioto</i> c. 1850</p> <p>Kosai</p> <p>Dai Nippon Seifu tsukuru = made by Seifu in Great Japan. <i>Kioto</i> 19th cent.</p> <p>Seifu tsukuru</p> <p>Ogata Shuhei. <i>Kioto.</i> c. 1810</p> <p>Sahei seizo = made by Sahei. mark of Zoroku (<i>Kioto</i>) 19th cent.</p>	<p>清製 幹山</p> <p>欽製 幹山</p> <p>香山造 眞葛窑</p> <p>眞葛造 不二窑</p> <p>玉清製 復春軒</p> <p>路起氏</p>	<p><b>Yamashiro</b></p> <p>Kanzan sei sei = carefully made by Kanzan. <i>Kioto</i> 19th cent.</p> <p>Kanzan kin sei = respectfully made by Kanzan</p> <p>Makuzu Kozan tsukuru = made by Makuzu Kozan. <i>Kioto</i> 1851-</p> <p>Fuji yo Makuzu tsukuru = made at the Fuji kiln of <i>Makuzu</i>. Makuzu is here the district of <i>Kioto</i>. early 19th cent.</p> <p>Fuku shun ken Giyokusei tsukuru = made by Giyokosei in the Fukushun garden <i>Kioto</i> late 19th cent.</p> <p>= Roki, maker. <i>Kioto</i> 19th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>嘉永元年 南紀男山製</p> <p>湖東</p> <p>鳴鳳</p> <p>御東 身持 孫一 氏</p> <p>名古屋</p>	<p><b>Kii</b> Kayeï g'wan nen Nanki Otokoyama sei = made at <i>Otokoyama</i>, in southern (Kii) in the first year of Kayei (i.e. 1848) (see p. 158)</p> <p><b>Omi</b> Koto = east of the lake (i.e. lake <i>Biwa</i>). early 19th cent. (see p. 161)</p> <p>Meiho : a signature on <i>Koto</i> ware</p> <p>Koto Jinenan ji = vessel of Jinenan of <i>Koto</i></p> <p><b>Owari</b> <i>Nagoya</i> 19th cent.</p>	<p>大日本尾張 瀬戸製</p> <p>加藤勘四郎</p> <p>川本 拵吉</p>	<p><b>Owari</b> Dai Nippon Seto sei = made at <i>Seto</i> in Great Japan 19th cent.</p> <p><b>Owari</b> Kato Kanshiro. <i>Seto</i> late 19th cent.</p> <p>Seal mark on <i>Seto</i> ware 19th cent.</p> <p>Kawamoto Masukichi. <i>Seto</i> late 19th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 奇 陶 軒 北 半 製 五 助 製 清 園 製	<b>Owari</b> San-han. <i>Seto</i> late 19th cent. Kito ken Hoku- han tsukuru =made by Hokuhan at the Kito (curious pottery) house. <i>Seto</i> late 19th cent. Seikan yen Goho sei =made by Goho in the Seikan garden. <i>Seto</i> late 19th cent.	五 助 製 陶 玉 園 加 日 籐 本 五 美 輔 濃 製 國 大 和 土	<b>Mino</b> Togyokuyen Gosuke sei =made by Gosuke in the Togyoku garden. 19th cent. Nippon Mino kuni Kato Gosuke sei =made by Kato Gosuke in the province of Mino, Japan Yamato sei =made at <i>Yamato</i> on eggshell porcelain 19th cent.
 	Mark on ? Korakuyen, or Mito, ware made at <i>Tokio</i> with <i>Seto</i> materials 1832 (see p. 177) A tortoise: on <i>Seto</i> ware 19th cent.		
大 日 本 羊 人 製 園 陶 製 玉	<b>Mino</b> Dai Nippon Hansuke tsukuru =made by Hansuke in Great Japan. <i>Seto</i> late 19th cent. Togyoku yen sei =made in the Togyoku (jade pottery) garden <i>Mino</i> . 19th cent.	賀 日 集 本 三 淡 平 路	<b>Awaji</b> Nippon <i>Awaji</i> Kashiū Sampei. late 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
瓢 池 園 画	Nippon Tokio Hyochiyen gua = painted at the Hyochi garden <i>Tokio.</i> On Arita ware painted at Tokio. 19th cent.	ニッポン東京 錦窯舎精製	Nippon Tokio Kinshosha tsukuru = made by the Kinsho Company at <i>Tokio</i> in Japan. late 19th cent.
於 香 蘭 社	Oite Koransha Seizan sei = made by Seizan of the Koransha (company). <i>Mikawaji</i> late 19th cent.		
西 山 製			
七 寶 會 社	Shippo Kuwaisha. mark of the Shippo Company <i>Owari</i> late 19th cent.		



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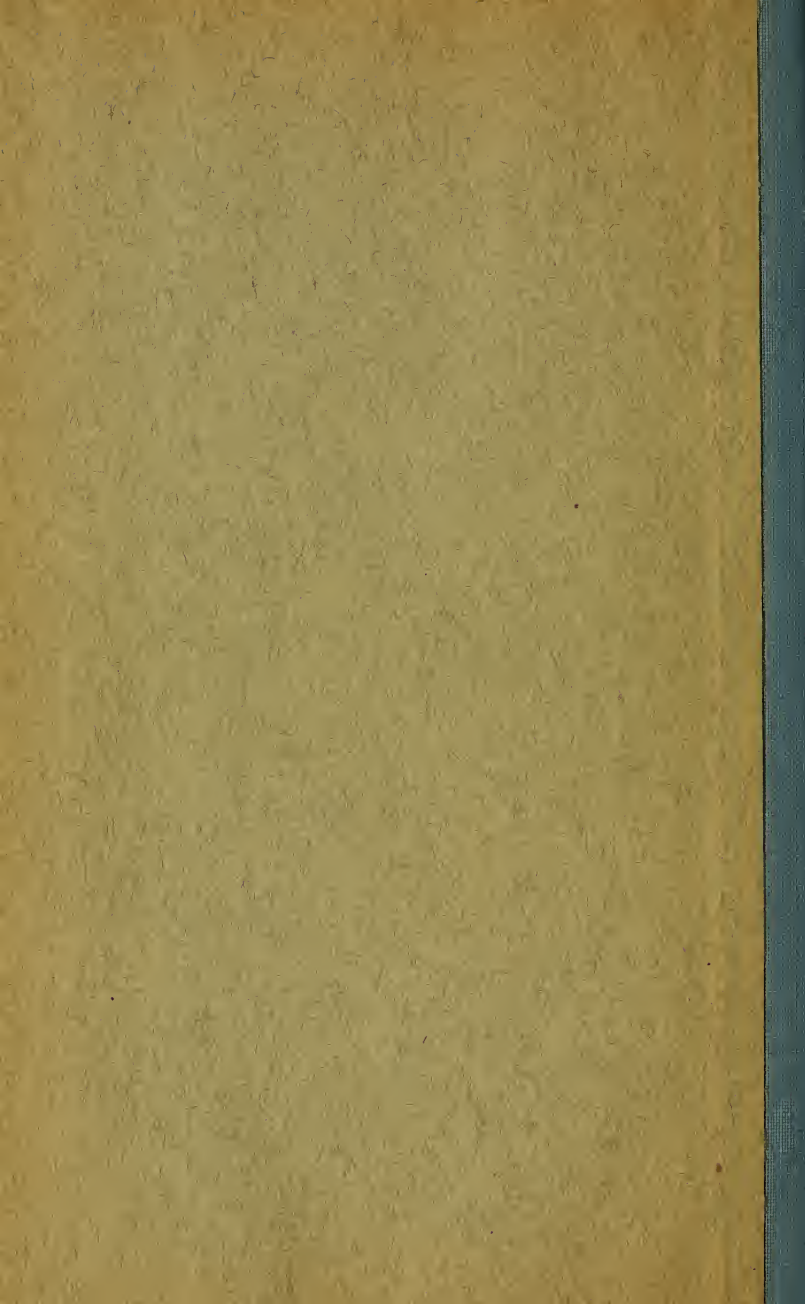
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